The Bookman.

"I am a Bookman."—*James Russell Lowell.*

No. 114. Vol. XIX. MARCH, 1901. Price Sixpence.

NOTICES.

All communications intended for the Editor must be addressed to the Editor *of* The Bookman *27, Paternoster Row, London, E.C.*

No unused communications will be returned whether stamps are enclosed for that purpose or not, and to this rule we can make no exception.

All new books sent for review will receive notice, long or short, in the succeeding number. Thus all books received before the 15th *of* March *will be noticed in the* April *number; books received subsequently and up to the* 15th April *in the* May *number.*

NEWS NOTES.

Arrangements are being made for the publication of a book by Captain Dreyfus on his memorable experiences. It will be produced, we understand, under the supervision of his brother-in-law, M. Hudamard, and will extend to about 350 pages of the ordinary size. Captain Dreyfus's contribution is the story of his imprisonment in Devil's Island. The narrative is of the highest interest, full of facts, and entirely new. No use has been made of Captain Dreyfus's letters to his wife. The book will be published in America by Messrs. McClure. At the time of writing the English publisher has not been selected.

The authorised Life of Dr. Martineau will be published by Messrs. James Nisbet and Co. next year. It will be in two volumes, the first dealing with Dr. Martineau's life, by Principal Drummond; the second with his philosophy, by the Rev. C. B. Upton. The materials are abundant, and a biography of permanent interest may be confidently expected.

Messrs. Chapman and Hall, Ltd., report net profits for the year 1900 of £4,174 2s. 2d. The directors recommend the payment of one and a half year's dividend at the rate of 7 per cent. per annum, less Income Tax, on the Preference shares, and the carrying forward of the balance, £403 6s. 10d.

We understand that the writing of the life of the late Sir William Hunter has been entrusted to his friend Mr. F. H. Skrine, who is well known as the author, in conjunction with Professor Ross, of "The Heart of Asia." Mr. Skrine hopes to have the new work completed in time for publication this year.

A new volume of stories from the pen of Miss Ellen Thorneycroft Fowler will be published this spring by Messrs. Hodder and Stoughton. The title of the volume will be "Sirius and Other Stories."

"Zack" (Miss Gwendoline Keats) has recently completed the manuscript of a new novel entitled "The White Cottage," and, as at present arranged, it will be published this spring.

We have Mr. Laurence Housman's authority for giving an absolute denial to the persistent rumour that he is the author of "An Englishwoman's Love Letters."

Mr. Quiller Couch has chosen for the title of his new Wesleyan Methodist novel, "Hetty Wesley." He has elaborately studied the relative literature, including the numbers of the *Arminian Magazine*. The love affairs of the Wesley family are beyond anything in fiction. A very distinguished theologian of the Church of England has in preparation a volume dealing with John Wesley's Journal, a book which has never had its due, but which promises to come at last to its own.

Mr. Neil Munro contemplates publishing two novels this year. Messrs. Blackwood will issue his "Doom Castle" in book form this spring, and Messrs. Isbister and Co. propose to publish "The Shoes of Fortune" in the autumn.

Mrs. Henry Norman has completed a new story, entitled "The General." It will deal with society and with war, and will contain references to the South African war, though that is not the theme of the story.

The vicissitudes of periodicals in these days are like the vicissitudes of those who edit them. A magazine which some ten years ago yielded a profit of some thousands a year was offered the other day to a publisher of our acquaintance for the moderate sum of £150.

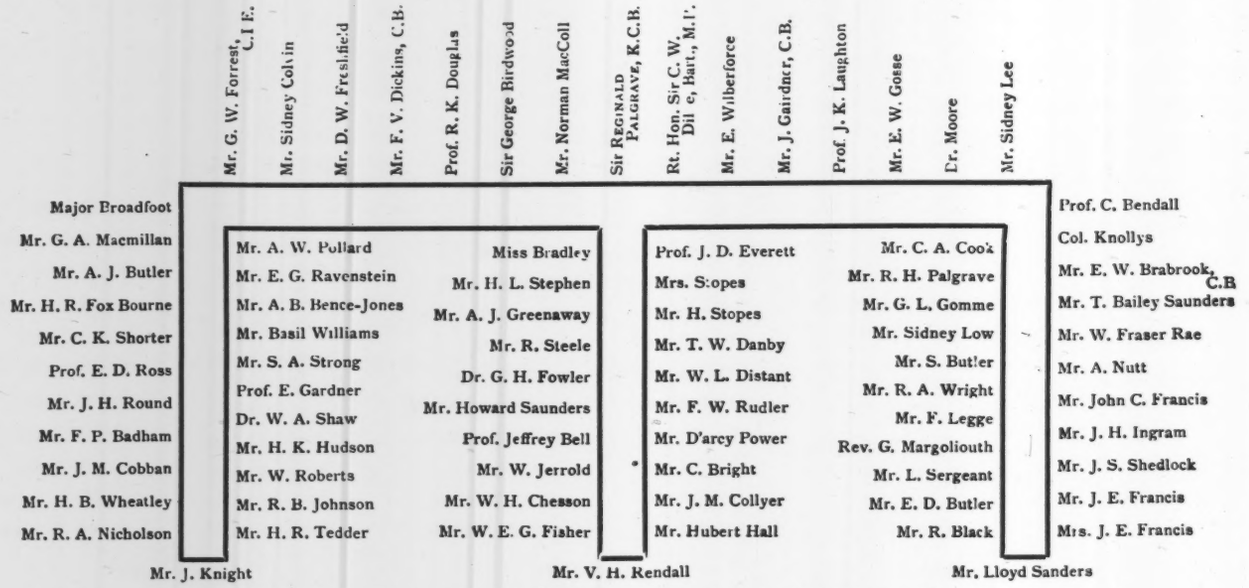
Of the three illustrated histories of English Literature which are now in preparation under the auspices of distinguished firms, the first to appear will be that of Messrs. W. and R. Chambers, which has been in hand for a long time. Under such editorship as that of Dr. David Patrick and Mr. F. H. Groome it cannot fail to be a most valuable work. The peculiarity in this case is that many hands are co-operating. The other histories will in the main be prepared by two writers.

The Directors of the Nineteen Hundred Publishing Syndicate Company, which issues the *Sphere*, have sent a circular to their shareholders informing them

that a meeting is to be called in April. They say the Directors will then be able to present the accounts for the year 1900, being the first year of the publication of the *Sphere*, and to give definite information, based upon three months' trading of the second year, as to the position which the paper has attained. They anticipate with confidence that with its second year the paper will have reached the paying point. The accounts for the first year, of which the audit is not yet completed, will show that the sum which the Directors originally calculated would be necessary to provide for the establishment of the *Sphere* and for working capital has been amply sufficient. This fact is, in their opinion, the more satisfactory, inasmuch as these calculations, which were made in time of peace, were seriously affected by the war in South Africa. The Directors have every reason to be satisfied with the position which the *Sphere* has made for itself.

The dinner given to Mr. Norman MacColl, formerly editor of the *Athenæum*, at the Criterion Restaurant on February 15th, was a great success. We reproduce the plan of the table. Great regret was expressed at the absence of some leading contributors. In particular it was unfortunate that Mr. Theodore Watts-Dunton was compelled to absent himself under doctor's orders. In his very interesting speech, in reply to the toast of his health, Mr. MacColl alluded in appropriate terms both to the unfettered support of the proprietor, Sir Charles Dilke, and to the generous assistance which the contributors as a rule had rendered to him in conducting the *Athenæum*. He contrasted the type of *Athenæum* review with much of what has within the last few years passed for reviewing in the daily press, and argued that in the latter case the critics appeared usually to be afraid of showing their own ignorance by criticising a book, and so fell back on the safe expedient of indiscriminate praise. The critics of the daily press might have something to say for themselves in reply to this charge. Mr. MacColl mentioned that one curious plank in the platform of the *Athenæum* on his accession was its antipathy to Darwinism. Desiring to change the policy of the paper in this respect, Mr. MacColl engaged the services of Professor Sidgwick, who (without knowing anything of the editor's motives) effected the transition with great tact, and apparently without doing violence to anyone's susceptibilities.

Another point dwelt upon by Mr. MacColl in his reminiscences was the fact that, so far from discouraging discussion of a review, he always courted it, as he believed this to be wholesome both for the reviewer and the reviewed. Mr. MacColl regretted the absence of Mr. Watts-Dunton, who for many years was mainly known to the public as a writer in the *Athenæum*. Mr. Watts-Dunton had been regarded as the author of all the reviews of poetry which appeared in the paper, and had incurred much undeserved obloquy in consequence. Good wishes were expressed for the success of the new editor, Mr. Vernon H. Rendall, who replied in a witty speech. It is gratifying to notice that already the *Athenæum* shows a much more mellow and candid spirit under Mr. Rendall's editorship.



PLAN OF THE TABLE AT THE DINNER GIVEN TO MR. NORMAN MACCOLL.

Mr. G. F. Savage-Armstrong, Professor of English Literature in Queen's College, Cork, has in the press another volume of poems, which is expected to appear in the forthcoming publishing season. The volume will be entitled "Ballads of Down," and will be a companion to his well-known "Stories of Wicklow," which met with success when first published, now a good many years ago. Mr. Savage-Armstrong, though paternally of Wicklow family, is maternally descended

from the Savages of the Ards, County Down, and has written their history in a sumptuous volume. He is also engaged in preparing a popular edition of the "Life of Edmund J. Armstrong," his poet-brother, whose premature death at a very early age closed a life of remarkable literary promise.

Mr. W. L. Alden, who has recently been visiting Egypt, is now in Florence, where, we understand, he intends to spend the remainder of the winter.

We are glad to hear that Mr. Richard Whiteing has now practically recovered from the effects of his recent severe illness. He has, however, decided to take a short holiday in the country.

Messrs. Hutchinson and Co. will publish this spring a new novel from the pen of Miss Nellie K. Blissett, whose "Wisdom of the Simple" and "Brass" we remember with pleasure. The title of the new book is "The Sea Hath its Pearls."

Mr. Guy Boothby is said to be now turning his attention to the writing of comic opera, indeed it is rumoured that both libretto and music of a new opera are already in the hands of a well-known London manager with a view to production at an early date.

We hear that Messrs. Appleton and Co., the publishers of the only authorised American edition of Miss Fowler's "Isabel Carnaby," have already accounted to the author for a sale of over 40,000 copies. As this sale has been made against that of quite a number of pirated editions, the total sales of the book in the United States must, we should imagine, run into numbers which would rival the half million copies which have now been sold of "David Harum."

Mr. F. Frankfort Moore is at present enjoying a well-earned rest at Montboron, Nice.

Mr. Walter Raymond is busy writing a new novel, which he intends to call "Fortune's Darling." It will be published in this country by Messrs. Methuen and Co. during the forthcoming autumn season.

The novels of Mr. A. W. Marchmont seem to be steadily advancing in popularity, especially in America. We notice that his recently issued story, "In the name of a Woman," is already in a second edition in this country, and that the Frederick A. Stokes Co. of New York are announcing that the demand for the book in America has necessitated their printing ten thousand copies prior to publication.

We understand that the Duke of Argyll's life of the Queen will not be written from original documents, and will not supersede the full and authoritative biography to be published later. The Duke will make use of the materials accessible, and of course his position will enable him to deal with these accurately and intelligently.

Mrs. Humphry Ward has just gone to her favourite Italian resort near Genoa, where she is to complete an important bit of work.

Mr. Maurice Hewlett is writing a short story, but nothing is known as yet as to his next novel. It is understood that he is to retire from the Record Offices and devote himself entirely to literature. He is now resident in the house in Maida Vale formerly occupied by Mr. Frederick Macmillan.

An eminent American publisher has passed away in Mr. Lewis A. Roberts, who died at Lakewood, N.J., on January 17th. Mr. Roberts was born in England in 1834, and went to America in early youth. After working in various humble ways, he started along with his two brothers a general jobbing business under the name of Roberts Brothers. This business failed, and in 1859 Mr. Roberts went to London, where he first saw photograph albums, and had the honour of introducing them into America. In 1862 he organised the well-known firm of Roberts Brothers, publishers, of Boston. They took a very high position, and sent out many books that were excellent alike in matter and get-up. Mr. Niles, Mr. Roberts' brother-in-law, was the life and soul of the business, and some idea of his qualities will be gained from the life of P. G. Hamerton. Mr. Niles introduced Mr. Hamerton to American readers, and maintained a long and friendly connection with him. Their relations were highly honourable to both.

We understand that Messrs. Chapman and Hall are to be the publishers of Mr. George Gissing's new novel.

Mr. Aylmer Maude, who has enjoyed Count Tolstoy's friendship for years, has translated his books and co-operated with him in various ways, has collected a number of essays on Tolstoyism, which Messrs. Grant Richards will shortly publish under the title "Tolstoy and his Problems."

The portrait of Mr. Stephen Phillips, reproduced on page 149 of the last issue of THE BOOKMAN, was copied from one of the six portraits by Mr. Will Rothenstein, published at the Sign of the Unicorn under the title of the "Liber Juniorum." Our attention having been drawn to the matter, we have pleasure in making this acknowledgment.

In presenting our readers with a unique collection of Tolstoy pictures, we must tender our hearty thanks to Mr. Vladimir Tchertkoff, to Mr. and Mrs. Aylmer Maude, to Mr. F. R. Henderson, to Mr. G. H. Perris, and to Mr. C. Snyder for much help and kind suggestion, and for a number of most interesting pictures which they have placed at our disposal.

MONTHLY REPORT OF THE BOOKSELLING TRADE.

(1) ENGLAND.

JANUARY 20TH TO FEBRUARY 20TH, 1901.

The past month has not resulted in any very considerable amount of trade, but in this direction expectations are not usually great at this time of the year. A steady demand has been experienced in nearly all classes of literature, more especially in fiction, and, taking everything into consideration, it may safely be said that the sales have not compared unfavourably with those of corresponding periods in previous years.

With the death of our beloved Queen came a somewhat brisk demand for records of her life. Many of the editions which had been before the public for a number of years were hastily brought up to date, and again placed upon the market. The supply has, however, been greater than the demand. The most popular work has been "Queen Victoria: A Personal Sketch," by Mrs. Oliphant, which ran into its thousands within a few days of the Queen's death. "The Illustrated Life of the Queen," by R. R. Holmes, Librarian at Windsor Castle, has also been in demand. A great number of orders have also been placed for "The Passing of the Great Queen," by Marie Corelli, which appears as we go to press.

The 6s. novel has doubtless been the principal factor in the trade of the month, and many of those which have been so frequently mentioned in our reports still continue to enjoy a large measure of popularity. Among the more recent issues by well-known authors may be mentioned "According to Plato," by F. Frankfort Moore; "A Wheel of Fire," by Jean Middlemass; "May Silver," by A. St. Aubyn; "Max Thornton," by Ernest Glanville; and "A Soldier for a Day," by E. Spender.

"The Master Sinner," by "a well-known author," calls for special attention. Imitative alike in its title and contents, the latter being modelled upon the lines of that formerly popular work, "Letters from Hell," it has secured a distinct success, and has been much asked for.

Botha's "From Boer to Boer and Englishman" and "An Absent-Minded War" have sold freely; but books on the South African Campaign generally have not been much sought after.

The Lenten season has commenced, but books pertinent to the season have not had any appreciable sale. The number of fresh issues in this class is at present very limited.

Consequent upon the death of the Queen and the ensuing events in the social world, the sale of the illustrated journals and periodicals has been very great throughout the month.

We append a list of the books which have sold most freely during the past month.

The Master Christian. By Marie Corelli. 6s. (Methuen.)
The Master Sinner. By a well-known author. 3s. 6d. (Long.)
An Englishwoman's Love Letters. 5s. net. (J. Murray.)
Hosts of the Lord. By F. A. Steel. 6s. (Heinemann.)
With Christ at Sea. By F. T. Bullen. 6s. (Hodder and Stoughton.)
Queen Victoria: A Personal Sketch. By Mrs. Oliphant. 3s. 6d. (Cassell.)
Rue with a Difference. By Rosa N. Carey. 6s. (Macmillan.)
Private Life of the Queen. By one of H.M. Servants. 2s. 6d. (Pearson.)
Brass Bottle. By F. Anstey. 6s. (Smith, Elder.)
Eleanor. By Mrs. Humphry Ward. 6s. (Smith, Elder.)
The Cardinal's Snuff Box. By H. Harland. 6s. (Lane.)
Many Cargoes. By W. W. Jacobs. 3s. 6d. (Methuen.)
Life of Irene Petrie. By Mrs. Carus-Wilson. 6s. (Hodder and Stoughton.)

WEEKLY SUMMARY OF THE WHOLESALE BOOK TRADE.

Week ending
Jan. 26—Quiet in all departments.
Feb. 2—Steady in Home departments, and somewhat brisk in Colonial.
,, 9—Export somewhat quiet, but a fair amount of trade in the Home market.
,, 16—Quiet, but average sales for time of year.

(2) SCOTLAND.

JANUARY 21ST TO FEBRUARY 20TH, 1901.

The whole month's business was overshadowed by the death of the Queen. There was an unprecedented demand for the illustrated journals and every issue of any work on her life. The following volumes were prominent in this connection:—"Queen Victoria: A Personal Sketch," by Mrs. Oliphant; "Queen Victoria: Her Life and Times," issued by Walter Scott; "Queen Victoria: Scenes from Her Life and Reign," by G. A. Henty; and Marie Corelli's tribute, called "The Passing of the Great Queen."

Literature of various kinds dealing with the past century continued to be in demand. The most notable of those books was Sir H. Craik's "A Century of Scottish History from the Days before the '45."

For the first time for a year war books had to take a secondary place in the business of the month. Such books as "The Coming Waterloo," by Captain Cairnes, Dr. Conan Doyle's "Great Boer War," and "The Army from Within," by the author of the famous volume, "The Absent-Minded War," were in request; and the biographies of Lord Roberts, Kitchener, and other leading public men, especially General Wauchope, continued to have a very ready sale. On the whole, the sale of illustrated war numbers steadily declined.

The most noteworthy religious book of the month was Dr. George Adam Smith's Yale Lectures, entitled "Modern Criticism and the Preaching of the Old Testament"; and on account of the recent troubles in China, Broomhall's "Martyred Missionaries of the China Inland Mission" met with a good reception in religious circles.

The issue of 6s. novels was not so prolific as usual. The following were the most successful:—"According to Plato," by F. F. Moore; "The Missing Hero," by Mrs. Alexander; "The Sacred Fount," by Henry James; "A Path of Thorns," by E. A. Vizetelly; "Pride of the Race," by B. L. Farjeon; and "Shylock of the River," by Fergus Hume.

That entertaining and droll volume, "The Eccentricities of Genius," by Major Pond, had a considerable sale. The publishing of sixpenny editions of popular works showed renewed activity, and although the numbers disposed of were not so large as formerly, yet in the month's business they formed no inconsiderable part. Perhaps the most prominent of these were R. M. Ballantyne's works; "Resurrection," by Leo Tolstoy; "The Crime and the Criminal," by R. Marsh; and "Mysterious Mr. Sabin," by E. Oppenheim.

Magazine sales were somewhat affected by the demand for illustrated journals. *Cassell's Magazine*, with the new

story by Rudyard Kipling, added to its popularity; and a new-comer, named *The New Liberal Review*, gained some attention.

SIX SHILLING NOVELS.

According to Plato. By F. F. Moore. (Hutchinson.)
The Wastrel. By M. A. Dickens. (Hutchinson.)
Pride of the Race. By B. L. Farjeon. (Hutchinson.)
Missing Hero. By Mrs. Alexander. (Chatto.)
Morals and Millions. By F. Warden. (White.)
Inimitable Mrs. Massingham. By H. Compton. (Chatto.)
The Sacred Fount. By Henry James. (Methuen.)
A Path of Thorns. By E. A. Vizetelly. (Chatto.)

MISCELLANEOUS.

Sir Henry Craik's Century of Scottish History. 30s. (Blackwood.)
Dr. G. A. Smith's Modern Criticism. 6s. (Hodder.)
Broomhall's Martyred Missionaries. 5s. (Morgan and Scott.)
Life of General Wauchope. By W. Baird. 2s. 6d. (Oliphant.)
The Army from Within. 3s. 6d. (Sands.)
The Passing of the Great Queen. By M. Corelli. 1s. (Methuen.)
Queen Victoria. By Mrs. Oliphant. 3s. 6d. (Cassell.)
Life and Times of Queen Victoria. 2s. 6d. (Walter Scott.)
Queen Victoria. By G. A. Henty. 1s. (Blackie.)
The Eccentricities of Genius. By Major Pond. 12s. (Chatto.)
The Great Boer War. By Dr. Conan Doyle. 7s. 6d. (Smith, Elder.)
In the South Seas. By R. L. Stevenson. 6s. (Chatto.)

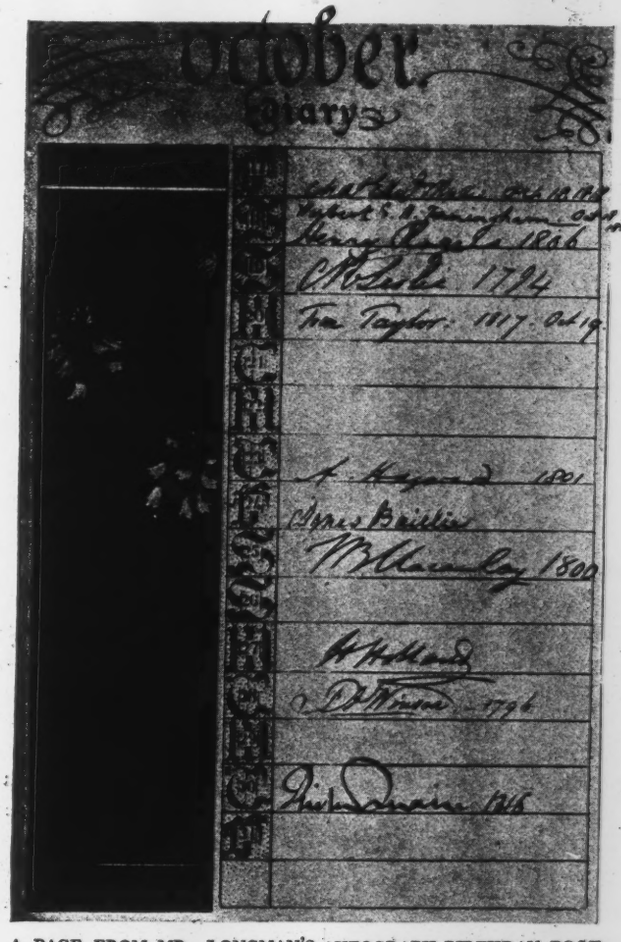
The Reader.

THE LONDON PUBLISHING HOUSES.

II.—MESSRS. LONGMANS, GREEN AND CO.

OLD age is not always the sign of decay and dissolution, as witness the vigour and activity of Messrs. Longmans and Co., whose firm is within measurable distance of celebrating its bicentenary. A mere list of books which the Longmans have published, either in part or in whole, since the year 1724, would fill many considerable volumes, and comprise a very important slice of what has been and of what is best in English literature. Numerically, the only weak section is fiction, but what there is in this department is exceedingly representative—H. Rider Haggard, Conan Doyle, L. B. Walford, R. L. Stevenson, Stanley Weyman, Edna Lyall, and so forth. As the catalogue consists of 124 double-column pages, an enquirer's taste must be very special indeed if he can find nothing here to meet his requirements.

The founder of the house, Thomas Longman, was born at Bristol in 1699, so that the firm may reasonably claim to have existed in four centuries. Thomas I. was apprenticed to John Osborn, a well-to-do bookseller and publisher in Lombard Street, London, at the age of seventeen, and in due course played the traditional part of the Good Apprentice by marrying his master's daughter. In 1724 he acquired the business of William Taylor (not *John* Taylor, as given by the "Dictionary of National Biography," xxxiv., p. 122), who immortalised himself by publishing "Robinson Crusoe," whose sign was the Ship, Paternoster Row, and whose premises are now covered by the handsome block of buildings erected for Messrs. Longmans in 1863. For a time, his old master and father-in-law was in partnership with him, and at his death in 1755, his widow's name, M. Longman, appeared on imprints in conjunction with that of his nephew, Thomas II. (1730-1797), by whom the business was greatly extended, especially in the export trade of books with the American colonies. One of the books published during the second Thomas Longman's time is still on sale—Lindley Murray's "English Grammar," which, first published jointly with Wilson, of York, in 1795, attained its seventieth edition in 1896. The Longmans, four years later, purchased the copyright of this work, which has in itself proved a fortune. His son, Thomas Norton III., was born in 1771 and died in 1842, and it was during his reign that the business assumed enormous proportions, probably, indeed, the most extensive, at the time, whether as booksellers or as publishers, in London. He acquired the business of Joseph Cottle, of Bristol, and thus cemented a connection which had already been opened with Wordsworth, Southey, and Coleridge. The present head of the firm, Mr. Thomas [V.] Norton Longman, is the enviable possessor of the MS. of the epoch-making "Lyrical Ballads," of which Mr. Hale-White has recently published a sumptuous volume of facsimiles and "variorum" readings. The firm bought the copyright of Scott's "Lay of the Last

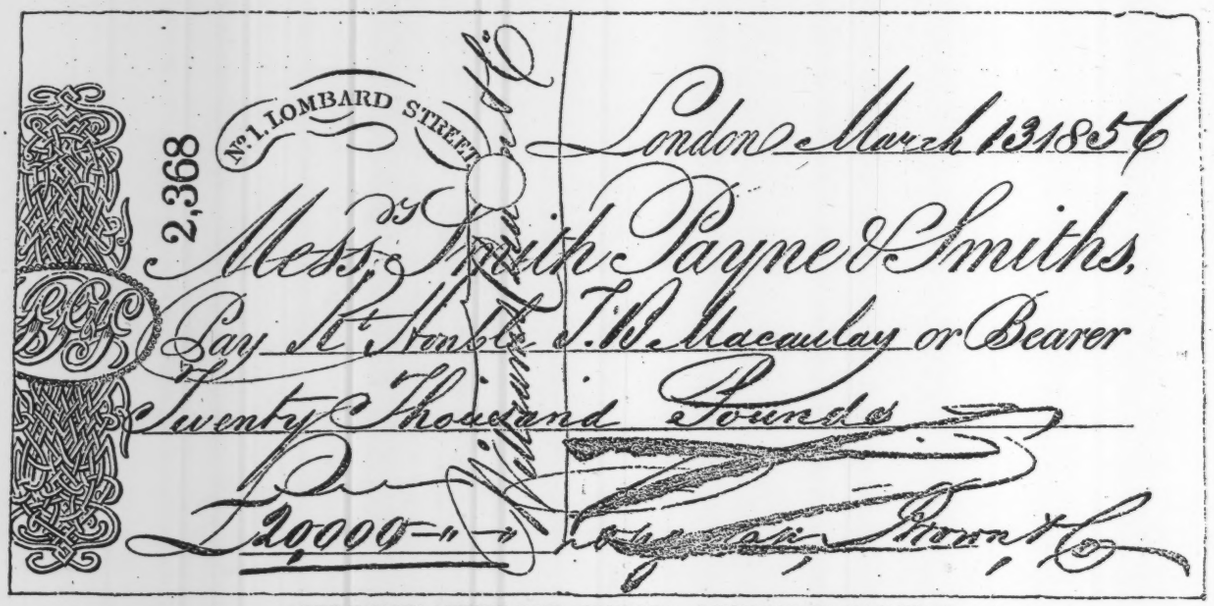


A PAGE FROM MR. LONGMAN'S AUTOGRAPH BIRTHDAY BOOK.

Minstrel" for £500, and agreed to give Thomas Moore 3,000 guineas for "Lalla Rookh" before that poem was written, and refused to publish Byron's "English Bards and Scotch Reviewers," on account of the attacks on Southey and other literary clients. In 1826 Messrs. Longman became sole proprietors of the *Edinburgh Review*—the "father," so to speak, of all English literary reviews, completing, as it does, its centenary in October of next year. At about this time the full title of the firm was Longman, Hurst, Rees, Orme, Brown, and Green, earning the *sobriquet* in the trade of "The Long Firm," and inspiring Sir Walter Scott's well-known lines:

"Longman, Brown, Rees, Orme and Co.,
The worthy fathers of the Row."

The business in many ways developed under the direction of Thomas Longman IV. (1804-1879), and his younger brother, William (1813-1877), and it was during their period that the famous cheque for £20,000 was paid



THE FAMOUS CHEQUE PAID BY MESSRS. LONGMANS TO MACAULAY.

"March 7.—Longman came, with a very pleasant announcement. He and his partners find that they are overflowing with money, and think that they cannot invest it better than by advancing to me—on the usual terms of course—part of what will be due to me in December. We agreed that they shall pay twenty thousand pounds into Williams's Bank next week. What a sum to be gained by one edition of a book! I may say, gained in one day. But that was harvest-day."—From *The Life and Letters of Lord Macaulay.* By Sir George Otto Trevelyan, Bart. (Longmans.)

to Lord Macaulay on account for his share in the profits of the third and fourth volume of the "History of England," on March 13th, 1856—a story which is fully detailed in Trevelyan's "Life" of the great Whig peer. The younger brother was an enthusiastic Alpine explorer, and one of the earliest members of the Alpine Club established in 1857, which explains the fact that most of the earliest Alpine books were published at this house. He also wrote several books, notably an elaborate "History of the Life and Times of Edward III.," 1869, and "A History of the Three Cathedrals dedicated to St. Paul, in London," 1873. The present head of the firm, Mr. Thomas Norton Longman, is the fifth head in direct succession with the same Christian name, and with him in the firm is his younger brother, George H. Longman, whilst the two sons of William Longman, Charles J. and Hubert H. Longman, are also partners, the fifth partner being Mr. William E. Green, who, in point of age and membership of the firm, is the senior of the five partners. During the past forty years the firm has secured many valuable copyrights by absorbing two other old-established firms—in 1863 they bought the business and stock of J. W. Parker, which included *Fraser's Magazine*, the works of John Stuart Mill, Mr. Froude, and many others; and ten years ago the goodwill of the even older firm of Rivington, with its invaluable educational and other works, passed into the possession of Messrs. Longman. In 1877 Messrs. Longman purchased the copyrights of Disraeli's (Lord Beaconsfield's) novels from the author.

The temptation to linger over what may be described as the ancient, mediæval, and modern history of the House of Longman is exceedingly great, but to do the subject anything like adequate justice would require two or three whole numbers of THE BOOKMAN. We may, however, take this opportunity of expressing a sincere regret that the long and exhaustive series of articles which Mr. Francis Espinasse contributed to the *Critic* in 1860 have not been brought up to date and re-published in book form. Such a volume would fill a very important gap in the history of "the trade"; their unique series of trade sale catalogues, dating from 1713 to 1768, with the prices, and with the names of the various purchasers of shares in certain books, would alone form a chapter of the highest literary interest. Very few of the books which appear in these trade lists are now "alive," but many of them enjoyed an immense popularity in their day, and are therefore of account in the literary history of the country. Mr. W. H. Peet contributed a selection of extracts from these catalogues to *Notes and Queries* in 1890.

The history of the various Longman enterprises during the past fifteen or twenty years would alone occupy many pages, to do it full justice. The firm has branch establishments both in New York and in Bombay, which, while extending the operations of the firm, necessarily add much to the work of the partners and the staff. The letters received often amount to 3,000 in a week, whilst the annual average is certainly not less than 60,000. That all this involves a very large staff goes without saying. A very important branch of the business, one scarcely at all known

From Photo by [*Vandyk.*

MR. THOMAS NORTON LONGMAN.

From Photo by [*Barraud.*

MR. CHARLES JAMES LONGMAN.

to the general public, is the "Ship" Binding Works, where several hundreds of hands are employed, not only in binding the books published by the firm, but of other publishers.

It seems to be a very general impression among people who write books that the poor down-trodden publisher sits in his office, day after day, waiting for suggestions for books and series of volumes to come in from authors and the outside public generally. Now, as a matter of fact, most of

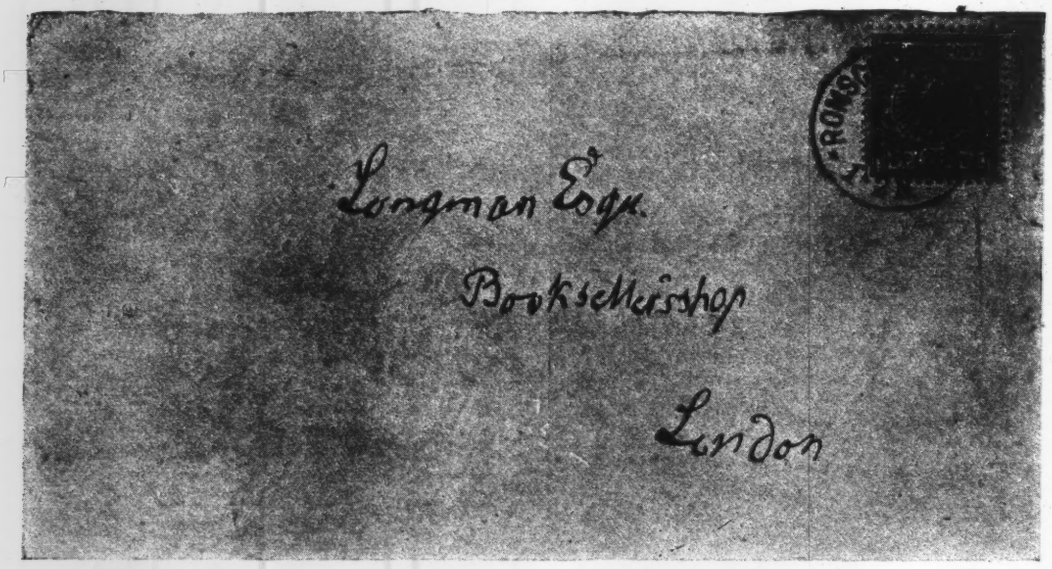
From Photo by [*Elliott & Fry.*

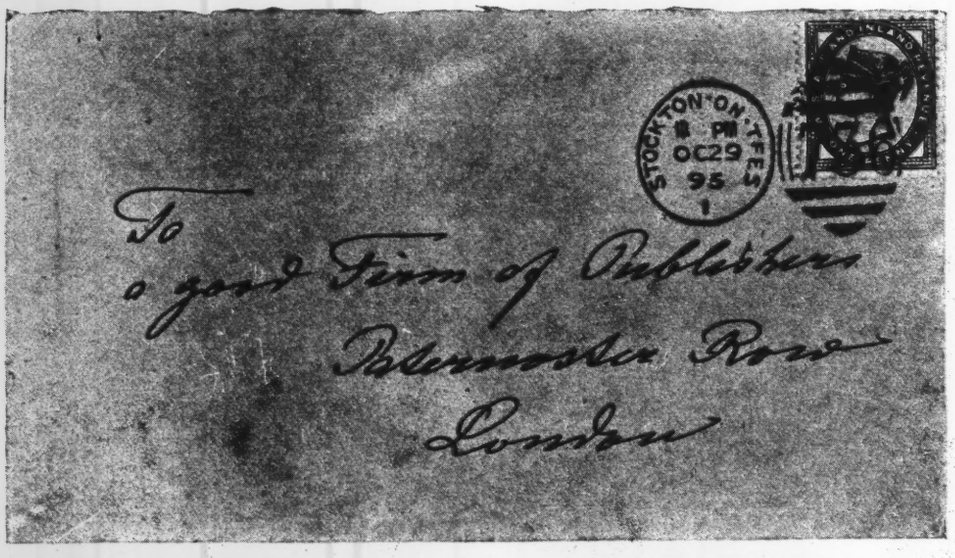
MR. GEORGE HENRY LONGMAN.

MR. HUBERT HARRY LONGMAN.

Messrs. Longman's most conspicuous successes have been conceived and carried into effect on their own premises. The Badminton Library is an instance of this, for it was originated by one of the partners and carried to its successful issue by Mr. T. N. Longman. It has proved to be one of the most successful publishing enterprises of recent years. It covers every conceivable form of sport and pastime, each subject being written by the best authorities of the day, the whole under the general editorship of the late Duke of Beaufort and Mr. A. E. T. Watson. The "Fur, Feather, and Fin" series was also originated by one of the members of the firm, and comprises nine small monographs of subjects which scarcely came within the scope of the Badminton Library. Another highly successful series of books, "The Silver Library," deserves special mention; it extends to 164 volumes, at 3s. 6d. each, and every one of which is, we believe, copyright. The utmost catholicity has been observed in selection, whilst in paper, printing, and binding the books are irreproachable; for a small public or parish library just starting this series of books is an ideal one.

Among Messrs. Longman's standard and general works we have many books which have long since become classics, *e.g.*, Bright's "History of England," Buckle's "History of Civilization," the works of Froude, S. R. Gardiner, Mr. Lecky, Macaulay, Dean Merivale; among travels, Lady Brassey's "Voyage in the *Sunbeam*," in nearly half a dozen forms; in philosophy, works by J. S. Mill, Max Müller, Alexander Bain, and James Sully; in evolution, etc., Mr. Andrew Lang, G. J. Romanes, Sir John Lubbock (Lord Avebury), and Edward Clodd; and in poetry, Mr. Andrew Lang—who seems to have contributed books to nearly every section of the Longman catalogue—Jean Ingelow, "Owen Meredith," George Macdonald, the much-abused Bowdler's Shakespeare, and the entire *corpus* of William Morris's poetical works, as well as his prose writings. In popular science, we have the long series of volumes by Dr. George





MESSRS. LONGMANS HAVE MADE A COLLECTION OF REMARKABLE ENVELOPES WHICH HAVE REACHED THEIR OFFICE. THE ABOVE ARE INTERESTING SPECIMENS.

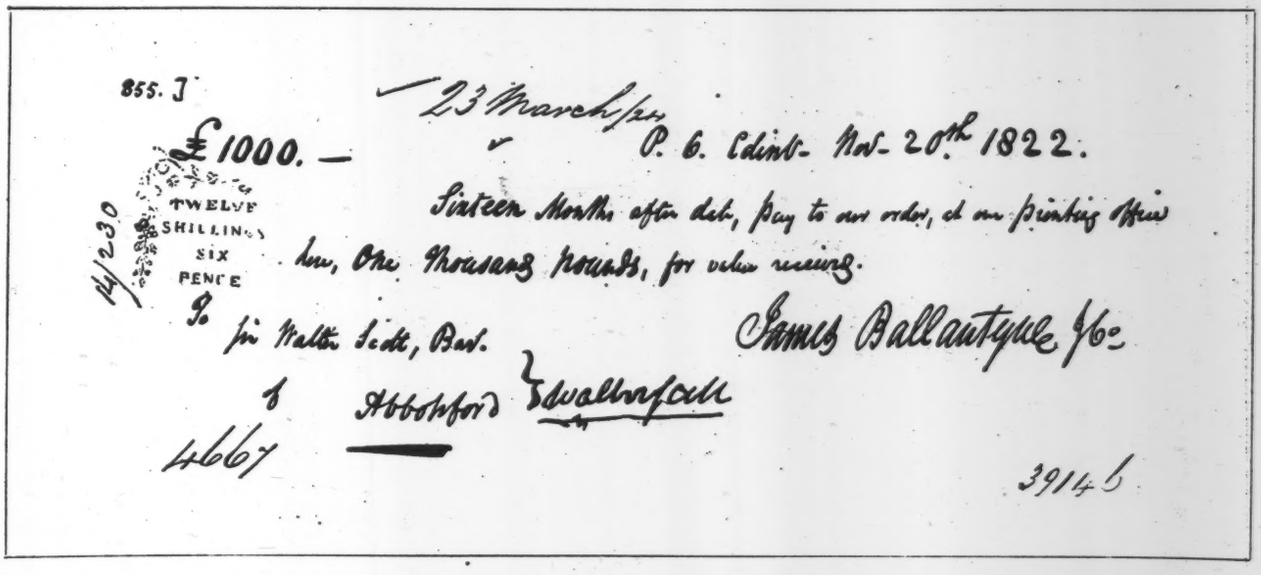
LONDON:

Printed for J. SENEX, at the *Globe* againſt St. *Dunſtan's* Church, *Fleetſtreet*; W. and J. INNYS, at the *Prince's-Arms* in St. *Paul's* Churchyard; and J. OSBORN and T. LONGMAN, at the *Ship* in *Pater-noſter* Row. MDCCXXVI.

Hartwig, the equally long series of books by the Rev. J. G. Wood and R. A. Proctor. Among children's books a round dozen are edited by Mr. Andrew Lang; whilst in other departments there are the cookery and domestic books of Mrs. De Salis; Dr. Hullah's books on music; the books of "A.K.H.B.," and of Richard Jefferies; in theology, medicine and surgery, and in general science there are books which "cover" practically all wants. One of the most important, and perhaps one of the most profitable, branches of the business is perhaps that of school books, or, more strictly speaking, educational works. These, indeed, form nearly one-half of the whole of Messrs. Longman's catalogue, and include such widely known series as the Hamblin Smith's Mathematical Series, the Text-Books of Science, the Elementary Science Manuals, the "Ship" Series of Reading Books, and the numerous volumes in the very happily conceived "Epochs" series—"English History," edited by the late Lord Bishop of London; "Ancient History," edited by the Rev. Sir G. W. Cox, in ten volumes; "Modern History," edited by Mr. C. Colbeck; and "Church History," also edited by the late Lord Bishop of London. A number of important educational books were taken over at the time of the Rivington transfer, and some "gaps" in Messrs. Longman's list of books of this important section were thus opportunely filled, as Messrs. Rivington's connections as educational publishers were of a very high and important order; whilst the same may be said in respect to books on theology.

Probably every literary man and working journalist is acquainted with the quarterly *Notes on Books*, a most useful analysis of the works published during the preceding quarter by Messrs. Longman and Co.; of this most useful publication nearly 23,000 copies are distributed every quarter all over the world. It is in no sense a trade puff, but is, in fact, a very useful bibliographical and literary publication, and comparing the most recent issue with that of the corresponding period fifteen years ago, it appears that the output of Messrs. Longman has just doubled.

Of the many literary relics and souvenirs which Messrs. Longman possess, undoubtedly the most interesting and valuable is the volume of Coleridge and Wordsworth MSS., to which reference has already been made. Another of very great literary interest is the Birthday Book, started by the late Mr. T. Longman, and kept up by his son, the present head of the firm. One of its most interesting pages is herewith reproduced, and among the autographs we read those of Mr. Mudie, the founder of the famous circulating library; C. R. Leslie, the R.A., whose "Life" of Constable (Longmans, 1845) is still the standard work on the great landscape artist; Tom Taylor, one of the most versatile and brilliant men of his day, a former editor of *Punch*, and a voluminous contributor to the *Times*; Abraham Hayward, the editor and diarist; T. B. Macaulay, and Richard Quain. Truly, if all the pages are as interesting, this is the most enviable Birthday Book in existence!



BILL DRAWN BY BALLANTYNE AND CO., AND ACCEPTED BY SIR WALTER SCOTT. ENDORSED BY HURST, ROBINSON AND CO., AND LONGMAN, HURST AND CO.

TRADE SIGN OF RIVINGTON AND CO.

LEO TOLSTOY AS WRITER.

HALF the ignorance or misunderstanding of this greatest living figure in literature comes of the attempt to judge him as we judge the specialised Western novelist—an utterly futile method of approach. He is a Russian, in the first place. Had he come to Paris with Turguenieff, he might have been similarly de-nationalised, might possibly have developed into a writer pure and simple; the world might so have gained a few great romances—it would have lost infinitely in other directions. Turguenieff wished it so. "My friend," he wrote to Tolstoy from his deathbed, "return to literature! Reflect that that gift comes to you whence everything comes to us. Ah! how happy I should be if I could think that my prayer would influence you. . . . My friend, great writer of our Russian land, hear my entreaty!" For once, the second greatest of modern Russians took a narrow view of character and destiny. Genius must work itself out on its own lines. Tolstoy remained a Russian from tip to toe—that is one of his supreme values for us; and he remained an indivisible personality. The artist and the moralist are inseparable in his works. "We are not to take 'Anna Karènina' as a work of art," said Matthew Arnold; "we are to take it as a piece of life." The distinction is not very satisfactorily stated, but the meaning is clear. So, too, W. D. Howells, in his introduction to an American edition of the "Sebastopol Sketches": "I do not know how it is with others to whom these books of Tolstoy's have come, but for my part I cannot think of them as literature in the artistic sense at all. Some people complain to me when I praise them that they are too long, too diffuse, too confused, that the characters' names are hard to pronounce, and that the life they portray is very sad and not amusing. In the presence of these criticisms I can only say that I find them nothing of the kind, but that each history of Tolstoy's is as clear, as orderly, as brief, as something I have lived through myself. . . . I cannot think of any service which imaginative literature has done the race so great as that which Tolstoy has done in his conception of Karènina at that crucial moment when the cruelly outraged man sees that he cannot be good with dignity. This leaves all tricks of fancy, all effects of art, immeasurably behind." So much being said, however, we may be allowed to emphasise in this small space the great qualities and achievements of Tolstoy as artist, rather than the expositions of Christian Anarchism and the social philippics under which those achievements have been somewhat hidden in recent years.

From Photo by THE LATEST PORTRAIT OF COUNT TOLSTOY. [*Rek Matild, Zsolna.*

Lyeff Nikolaevitch Tolstoy, born in 1828 at Yasnaya Polyana. His father, Count Nicholas Tolstoy, was a member of the old Russian nobility—a man, as his son subsequently pictured him in "My Childhood," whose "life was so full of all kinds of impulse that he had no time to think about convictions; and besides, he had been so happy all his life that he did not feel it necessary to do so." His mother died when he was quite young. Of her he wrote, "If during the most trying moments of my life I could have caught a glimpse of her smile, I should not have known what grief is."

Morbid introspectiveness and the spirit of revolt inevitably colour what is best in nineteenth-century Russia. Born at Yasnaya Polyana ("Clear Field"), Tula, in 1828,

TOLSTOY AS A YOUNG MAN.

Tolstoy entered the University of Kazan in 1843. His experiences during the three years of University life are fully described in "Childhood and Youth." Impervious to the ambitions of scholarship and research, unimpressed by the provincial aristocracy, too nice to enjoy the rough revels of the students, and repelled alike from aristocrats, professors, and students by an unsocial, and what, with our English emphasis on government, we should call an unregulated disposition, he seems to have had during these two or three years a thoroughly unhappy and unprofitable experience.
—*Leo Tolstoy.* By G. H. Perris. (Fisher Unwin.)

and early orphaned, Tolstoy's youth synchronised with the period of reaction that brought the Empire to the humiliating disasters of the Crimean War. No hope was left in the thin layer of society lying between the two mill-stones of the Court and the serfs; none in the little sphere of art where Byronic romanticism was ready to expire. The boy saw from the first the rottenness of the patriarchal aristocracy in which his lot seemed to be cast. Precocious, abnormally sensitive and observant, impatient of discipline and formal learning, awkward and bashful, always brooding, not a little conceited, he was a sceptic at fifteen, and left the University of Kazan in disgust at the stupid conventions of the time and place, without taking his degree. "Childhood, Boyhood, and Youth"—which appeared in three sections between 1852 and 1857—tells the story of this period, though the figure of Irtenieff is probably a projection rather than a portrait of himself, to whom he is always less fair, not to say merciful, than to others. This book is a most uncompromising exercise in self-analysis. It is of great length, there is no plot, and few outer events are recorded. The realism is generally morbid, but is varied by some passages of great descriptive power, such as the account of the storm, and occasionally with tender pathos, as in the story of the soldier's death, as well as by grimly vivid pages, such as the narrative of the mother's death. In this earliest work will be found the seeds both of Tolstoy's artistic genius and of his ethical gospel.

After five years of mildly benevolent efforts among his serfs at Yasnaya Polyana (the disappointments of which he related a few years later in "A Landlord's Morning," intended to have been part of a full novel to be called "A Russian Proprietor"), his elder brother Nicholas persuaded him to join the army, and in 1851 he was drafted to the Caucasus as an artillery officer. On this favourite stage of classic Russian romance, where for the first time he saw the towering mountains and the tropical sun, and met the rugged adventurous highlanders, Tolstoy felt his imagination stirred as Byron among the isles of Greece, and his early revulsion against city life confirmed as Wordsworth amid the Lakes, as Thoreau at Walden, by a direct call from Nature to his own heart. The largest result of this experience was "The Cossacks" (1852). Turguenieff described this fine prose epic of the contact of civilised and savage man as "the best novel written in our language." "The Raid" (or "The Invaders," as Mr. Dole's translation is entitled), dating from the same year, "The Wood-Cutting Expedition" (1855), "Meeting an Old Acquaintance" (1856), and "A Prisoner in the Caucasus" (1862) are also drawn from recollections of this sojourn, and show the same descriptive and romantic power. Upon the outbreak of the Crimean War the Count was called to Sebastopol, where he had command of a battery, and took part in the defence of the citadel. The immediate product of these dark months of bloodshed was the thrilling series of impressions reprinted from one of the leading Russian reviews as "Sebastopol Sketches" (1856). From that day onward Tolstoy knew and told the hateful truth about war and the thoughtless pseudo-patriotism which hurries nations into fratricidal slaughter. From that day there was expunged from his

YASNAYA POLYANA, THE HOME OF COUNT TOLSTOY.

The estate of Yasnaya Polyana (about 2,500 acres) lies a hundred miles due south of Moscow. It was at one time Tolstoy's intention to dispossess himself entirely of his property, and live as a peasant; but Yasnaya Polyana has now been made over to the Countess and to her children. Count Tolstoy, it has often been said, "lives in his wife's house as a guest."

"The house is 'a plain, white, rectangular two-storey building of stuccoed brick. It would be hard to imagine a simpler, barer, less pretentious place. It has neither piazzas nor towers, nor architectural ornaments of any kind; there were no vines to soften its hard, rectangular outlines, or relieve the staring whiteness of its flat walls. There was not the slightest evidence anywhere of care, cultivation, or pride in the appearance of the grounds.'"
—*My Visit to Count Tolstoy.* By George Kennan.

mind all the cheap romanticism which depends upon the glorification of the savage side of human nature. These wonderful pictures of the routine of the battlefield estab-

TOLSTOY AS AN OFFICER.

At the age of twenty-three Tolstoy enlisted as cadet in a Regiment of Artillery in which his elder brother Nicholas was a Captain. For two years Tolstoy entered fully into the life of the little Cossack post on the Terek river, fought lustily, lost heavily at cards, hunted with the rugged mountaineers, and fraternised with their women and children. Dissatisfied with the idle life which he was leading in the circle of his comrades, and pining with home-sickness for his native land, he began to transport himself in imagination to familiar spots. This afforded him such lofty pleasure that he decided to fix some recollections on paper, and he began to jot them down. It was at this time that he began "Childhood and Youth," and wrote "The Cossacks," which Turguenieff once described as "the best novel written in our language."

Tolstoy was subsequently appointed to a place on Prince Gortchakoff's staff in Turkey, and was at the storming of Sebastopol by the Allies in 1855, having attained the rank of divisional commander. At the close of the campaign he left the army. His life during the war is pictured in the three Sebastopol Sketches, which, after appearing in one of the newspapers, were published together in 1856, and at once made Tolstoy's literary reputation.

lished his position in Russia as a writer, and later on created in Western countries an impression like that of the canvases of Verestchagin.

For a brief time Tolstoy became a figure in the old and new capitals of Russia by right of talent as well as birth. His very chequered friendship with Turguenieff, one of the oddest chapters in literary history, can only be mentioned here. In 1857 he travelled in Germany, France, and Italy. It was of these years that he declared in "My Confession" that he could not think of them without horror, disgust, and pain of heart. The catalogue of crime which he charged against himself in his salvationist crisis of twenty years later must not be taken literally; but that there was some ground for it we may guess from the scenic and incidental realism of the "Recollections of a Billiard-Marker" (1856), and of many a later page. Several other powerful short novels date from about this time, including "Albert" and "Lucerne," both of which remind us of the Count's susceptibility to music; "Polikushka," a tale of peasant life; and "Family Happiness," the story of a marriage that failed, a most clear, consistent, forceful, and in parts beautiful piece of work, anticipating in essentials "The Kreutzer Sonata" that was to scandalise the world thirty years afterward.

After all, it was family happiness that saved Leo Tolstoy. For the third time the hand of death had snatched away one of the nearest to him—his brother Nicholas. Two years later, in 1862, he married Miss Behrs, daughter of the army surgeon in Tula—the most fortunate thing that has happened to him in his whole life, I should think. Family responsibilities, those novel and daring experiments in peasant education which are recorded in several volumes of the highest interest, the supervision of the estate, magisterial work, and last, but not least, the prolonged labours upon "War and Peace" and "Anna Karènina" fill up the next fifteen years. "War and Peace" (1864–9) is a huge panorama of the Napoleonic campaign of 1812, with preceding and succeeding episodes in Russian society. These four volumes display in their superlative degree Tolstoy's indifference to plot and his absorption in individual character; they are rather a series of scenes threaded upon the fortunes of several families than a set novel; but they contain passages of penetrating psychology and vivid description, as well as a certain amount of anarchist theorising. Of this work, by which its author became known in the West, Flaubert (how the name carries us backward!) wrote: "It is of the first order. What a painter and what a psychologist! The two first volumes are sublime, but the third drags frightfully. There are some quite Shakespearean things in it." The artist's hand was now strengthening for his highest attainment. In 1876 appeared "Anna Karènina," his greatest, and as he intended at the time (but Art is not so easily jilted), his last novel. The fine qualities of this book, which, though long, is dramatically unified and vitally coherent, have been so fully recognised that I need not attempt to describe them. Mr. George Meredith has described Anna as "the most

IVAN TURGUENIEFF.

Ivan Turguenieff played an important part in Tolstoy's life and literary development. It was Tolstoy who suggested to Turguenieff the idea of the exquisite and little-known "Poems in Prose." Although the two great Russian authors had many common sympathies, they had more than one bitter quarrel, and once Tolstoy challenged Turguenieff to a duel. They were finally reconciled, and on his death-bed Turguenieff wrote one of the most pathetic farewells recorded in literary history. "I write especially to tell you how happy I have been to be your contemporary, and to give you my last and urgent prayer. My friend, return to literature! Reflect that that gift comes to you whence everything comes to us. Ah! how happy I should be if I could think that my prayer would influence you. As for me, I am finished. . . . . My friend, great writer of our Russian land, hear my entreaty!"

perfectly depicted female character in all fiction," which, from the author of "Diana," is praise indeed. Parallel

with the main subject of the illicit love of Anna and Vronsky there is a minor subject in the fortunes of Levin and Kitty, wherein the reader will discover many of Tolstoy's own experiences. Matthew Arnold complained that the book contained too many characters and a burdensome multiplicity of actions, but praised its author's extraordinarily fine perception and no less extraordinary truthfulness, and frankly revelled in Anna's "large, fresh, rich, generous, delightful nature."

"When I had ended my work 'Anna Karènina,'" said Tolstoy in "My Confession" (1879-82), "my despair reached such a height that I could do nothing but think of the horrible condition in which I found myself. . . . I saw only one thing—Death. Everything else was a lie." Of this spiritual crisis nothing need be said here except that it only intensified, and did not really, as it seemed to do, vitally change, principles and instincts which had possessed Tolstoy from the beginning. His subsequent ethical and religious development may be traced in a long series of books and pamphlets, of which the most important are "The Gospels Translated, Compared, and Harmonised" (1880-2), "What I Believe" ["My Religion"], produced abroad in 1884, "What is to be Done?" (1884-5), "Life" (1887), "Work" (1888), "The Kingdom of God is Within You" (1893), "Non-Action" (1894), "Patriotism and Christianity" (1896)—a scathing attack upon militarism in general and the Franco-Russian Alliance in particular—"The Christian Teaching" (1898), and "The Slavery of our Times" (1900). Various letters on the successive famines and on the religious persecutions in Russia deserve separate mention; they remind us that since the failure of the revolutionary movement miscalled "Nihilism," Tolstoy has gradually risen to the position of the one man who can continue with impunity a public crusade, in the foreign and the clandestine presses at least, against all Imperial authority and social maladjustments. Mr. Tchertkoff, Mr. Aylmer Maude, the "Brotherhood Publishing Co.," and the "Free Age Press" deserve praise for their efforts to popularise these and other works of the Count in thoroughly good translations. In "What is Art?" (1898), not content with the bare utilitarian argument that it is merely a means of social union, he launched a *jehad* against all modern ideas of Art which rely upon a conception of beauty and all ideas of beauty into which pleasure enters as a leading constituent. A short but luminous essay on "Guy de Maupassant and the Art of Fiction" is a more satisfactory contribution to the subject.

It is more to our purpose to note that in this volcanic and fecund if fundamentally simple personality the artist has dogged the steps of the evangelist to the last. "Master and Man" (1895) is one of the most exquisite short stories ever written. "The Death of Ivan Ilyitch" (1884) and "Resurrection" (1899) are in some ways the most powerful of all his works. The much-condemned "Dominion of Darkness" (1886) and "Kreutzer Sonata" (1889) will be more fairly judged when the average Englishman has learned the supreme merit of that uncompromising truthfulness which gives nobility to every line the grand Russian ever wrote. To submit a work like "Resurrection" to the summary treatment which the ordinary novel receives and merits is absurd. It is a large picture of the fall and rise of man done by the swift and restless hand of a master who stands in a category apart, with an eye that sees externals and essentials with like accuracy and rapidity. Because the dramatic quality of these living pictures lies, not in their organisation into a conventionally limited plot, but first in the challenging idea upon which they are founded, then in the inexorable development of individual characters, and ever and anon in the grip of particular episodes, the little critics scoff. The idea, the characters, the episodes are all too real and vital for their precious British self-complacency. The grandmotherly *Athenæum* permits some person to describe this Promethean figure as "a precious vase that has been broken," and can now only be pieced together to make "the ornament of a museum,"—which reminds me that I heard a lecturer before a well-known literary society in London describe him lately as "a scavenger," and that a city bookseller assured me the other day that there was something almost amounting to a boycott against his fiction in the shops. The publisher who is preparing a complete edition of Tolstoy—enormous work!—knows better, knows that Tolstoy is one of the world-spirits whose advance out of the obscurity of a benighted land into the largest contemporary circulation is but a foretaste of an influence that will

COUNT AND COUNTESS TOLSTOY.

(From a Portrait taken in September, 1895.)

Reproduced by kind permission of Messrs. Nisbet and Co., from "How Count Tolstoy Lives and Works," by P. A. Sergyeenko.

In 1862 Tolstoy married Sophia Andreevna Behrs, the daughter of a military doctor—he being then thirty-four and she only eighteen years of age.

He is described as being at this time "a tall, wide-shouldered, thin-waisted man, with a moustache, but without a beard, with a serious, even a gloomy, expression of face, which, however, was softened by a gleam of kindliness whenever he smiled." His wife, a beautiful and cultivated girl, had passed some examinations at the Moscow University. Her brother states that the manner of their courtship was identical with that of Levin and Kitty in "Anna Karènina."

—*Leo Tolstoy.* By G. H. Perris. (Fisher Unwin.)

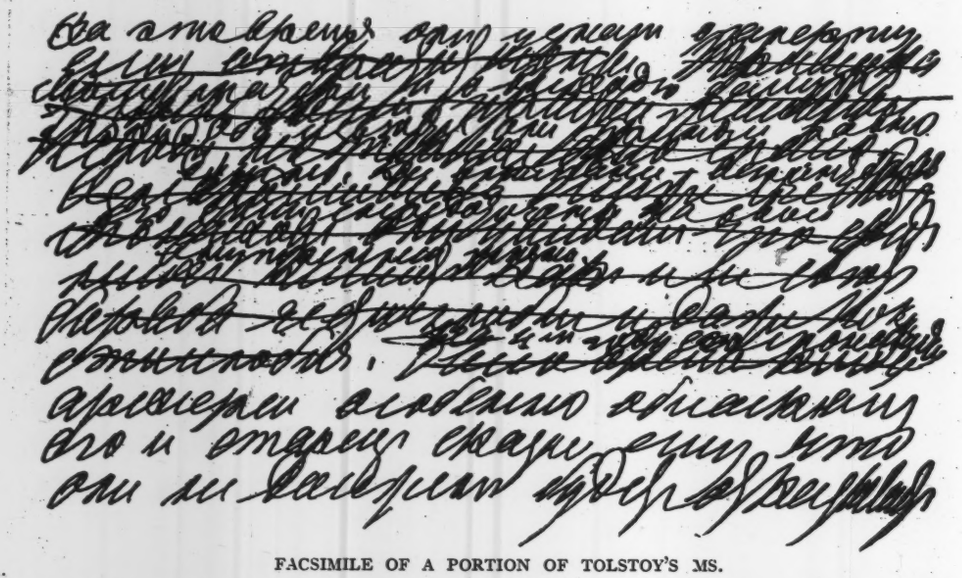
soon be co-extensive with the commonwealth of thinking men and women.

His service to literature is precisely the same as his service to morals. Like Bunyan and Burns, Dickens and Whitman, he throws down in a world of decadent conventions the gauge of the democratic ideal. As he calls the politician and the social reformer back to the land and the common people, so he calls the artist back to the elemental forces ever at work beneath the surface-show of nature and humanity. With an extraordinary penetration into the hidden recesses of character, he joins a terrible truthfulness, and that absolute simplicity of manner which we generally associate with genius. He is a realist, not merely of the outer, but more especially of the inner life. There is no staginess, no sentimentality, in his work. He has no heroes in our Western sense, none, even, of those sensational types of personality which glorify the name of his Northern contemporary, Ibsen. His style is always natural, direct, irresistible as a physical process. He has rarely strayed beyond the channel of his own experience, and the reader who prefers breadth to depth of knowledge must seek elsewhere. He has little humour, but a grimly satiric note has sometimes crept into his writing, as Archdeacon Farrar will remember. Of artifice designed for vulgar entertainment he knows nothing; in the world of true art, which is the wine-press of the soul of man, he stands, a princely figure. Theories, prescriptions, and discussions are forgotten, and we think only with love and reverence of this modern patriarch, so lonely amid the daily-enlarging congregation of the hearts he has awakened to a sense of the mystery, the terror, the joy, the splendour of human destinies.

G. H. PERRIS.

TOLSTOY'S PLACE IN EUROPEAN LITERATURE.

THE justness of the word *great* applied to a nation's writers is perhaps best tested by simply taking each writer in turn from out his Age, and seeing how far our conception of his Age remains unaffected. We may take away hundreds of clever writers, scores of distinguished creators, and the Age remains before our eyes, solidly unaffected by their absence; but touch one or two central figures, and lo! the whole framework of the Age gives in your hands, and you realise that the World's insight into, and understanding of that Age's life has been supplied us by the special *interpretation* offered by two or three great minds. In fact, every Age seems dwarfed, chaotic, full of confused tendencies and general contradiction till the few great men have arisen, and symbolised in themselves what their nation's growth or strife *signifies*. How many dumb Ages are there in which no great writer has appeared, ages to whose inner life in consequence we have no key.



FACSIMILE OF A PORTION OF TOLSTOY'S MS.

(Reproduced by kind permission of Messrs. Nisbet and Co., from "How Count Tolstoy Lives and Works," by P. A. Sergyeenko.)

In his manner of working, Tolstoy reminds one of the old painters. Having settled upon the plan of the work, and collected a great number of studies, he first makes a charcoal sketch, as it were, and writes rapidly, without thinking of particulars. He gives what he has thus written to have a clean copy made, to Countess Sophia Andreevna, or to one of his daughters, or to some one of his friends to whom this work will afford pleasure. The work is then practically rewritten and copied out again. Many chapters have been rewritten as many as ten times. "Gold," he says, "is obtained by strenuous sifting and washing." Tolstoy usually writes on quarto sheets of plain paper, of an inferior quality, in a large, involved hand, and sometimes covers as many as twenty pages in one day. He works chiefly in the morning, between nine o'clock and three.
—*How Count Tolstoy Lives and Works.* By P. A. Sergyeenko. (Nisbet and Co.)

Tolstoy's significance as the great writer of modern Russia can scarcely be augmented in Russian eyes by his exceeding significance to Europe as symbolising the spiritual unrest of the modern world. Yet so inevitably must the main stream of each Age's tendency and the main movement of the world's thought be discovered for us by the great writers, whenever they appear, that Russia can no more keep Tolstoy's significance to herself than could Germany keep Goethe's to herself. True it is that Tolstoy, as great novelist, has been absorbed in mirroring the peculiar world of half-feudal modern Russia, a world strange to Western Europe, but the spirit of analysis with which the creator of "Anna Karènina" and "War and Peace" has confronted the modern world is more truly representative of our Age's outlook than is the spirit of any other of his great contemporaries. Between the days of "Wilhelm Meister" and of "Resurrection" what an extraordinary volume of the rushing tide of modern life has swept by! A century of that "liberation of modern Europe from the old routine" has passed since Goethe stood forth for "the awakening of the modern spirit." A century of emancipation, of "Science," of unbelief, of incessant shock, change, and "Progress" all over the face of Europe, and even as Goethe a hundred years ago typified the triumph of the new intelligence of Europe over the shackles of its old institutions, routine, and dogma (as Matthew Arnold affirms), so Tolstoy to-day stands for the triumph of the European *soul* against civilisation's routine and dogma. The peculiar modernness of Tolstoy's attitude, however, as we shall

presently show, is that he is inspired largely by the modern scientific spirit in his searching analysis of modern life. Apparently at war with Science and "Progress," his extraordinary fascination for the mind of Europe lies in the fact that he of all great contemporary writers has come nearest to demonstrating, to *realising* what the life of the modern man *is*. He of all the analysts of the civilised man's thoughts, emotions, and actions has least idealised, least beautified, and least distorted the complex daily life of the European world. With a marked moral bias, driven onward in his search for truth by his passionate religious temperament, Tolstoy, in his pictures of life, has constructed a truer *whole*, a human world less bounded by the artist's individual limitations, more mysteriously living in its vast flux and flow than is the world of any writer of the century. "War and Peace" and "Anna Karènina," those great worlds where the physical environment, mental outlook, emotional aspiration and moral code of the whole community of Russia are reproduced by his art, as some mighty cunning phantasmagoria of changing life, are superior in the sense of containing a whole nation's life, to the worlds of either Goethe, Byron, Victor Hugo, Dickens, Thackeray, Maupassant, or any contemporary creator we can name. And not only so, but Tolstoy's analysis of life throws more light on the main currents of thought in our Age, raises deeper problems, and explores more untouched territories of the mind than does any corresponding analysis by his European contemporaries.

LEO TOLSTOY, FROM A PORTRAIT PAINTED IN 1884.

This, probably the most striking of all the portraits of Count Tolstoy, was produced when he was in the height of his popularity and power. It was in 1884 that he was at work on the Popular Tales and Sketches, which sold by millions throughout Russia, and on "The Death of Ivan Ilyitch," by many considered the most striking of all his shorter writings.

One of Mr. H. R. Millar's illustrations in the English edition of "What Men Live By" (written in 1881), one of Tolstoy's popular sketches, reproduced by kind permission of Messrs. Walter Scott, Ltd., the publishers.

It is by Tolstoy's passionate seeking of the life of the soul that the great Russian writer towers above the men of our day, and it is because his hunger for spiritual truth has led him to probe contemporary life, to examine all modern formulas and *appearances*, to penetrate into the secret thought and emotion of men of all grades in our complex society, that his work is charged with the essence of nearly all that modernity thinks and feels, believes and suffers, hopes and fears as it evolves throughout the world in more and more complex forms of our terribly complex civilisation. The soul of humanity is, however, always the appeal of men from the life that environs, moulds, and burdens them, to instincts that go beyond and transcend their present life. Tolstoy is the *appeal* of the modern world, the cry of the modern conscience against the blind fate of its own *progress*. In the eye of science everything is possible in Humanity's life, the sacrifice of the innocent for the sake of the progress of the guilty, the crushing and deforming of the weak so that the strong may triumph over them, the evolution of new serf classes at the dictates of a ruling class. All this the nineteenth century has seen accomplished, and not seen alone in Russia. It is Tolstoy's distinction to have combined in his life-work more than any other great artist two main conflicting points of view. He has fused by his art the science that divines *the way* Humanity is forced forward blindly and irresponsibly from century to century by the mere pressure of events, he has

fused with this science of our modern world the soul's protest against the earthly fate of man which leads the generations into taking the ceaseless roads of evil which every Age records.

Let us cite Tolstoy's treatment of "War" as an instance of how this great artist symbolises the Age for us, and so marks the advance in self-consciousness of the modern mind, and as a nearer approximation of the human spirit to a realisation of what life is. We have only got to compare Tolstoy's "Sebastopol" (1856) with any other document on war by the other European creators to perceive that Tolstoy alone among artists has *realised* war, his fellows have *idealised* it. To quote a passage from ourselves, let us say again that "'Sebastopol' gives us war under *all* aspects—war as a squalid, honourable, daily affair of mud and glory, of vanity, disease, hard work, stupidity, patriotism, and inhuman agony. Tolstoy gets the complex effects of 'Sebastopol' by keenly analysing the effect of the sights and sounds, dangers and pleasures, of war on the brains of a variety of typical men, and by placing a special valuation of his own on these men's actions, thoughts, and emotions, on their courage, altruism, and show of indifference in the face of death. He lifts up, in fact, the veil of appearances conventionally drawn by society over the actualities of the glorious trade of killing men, and he does this chiefly by analysing keenly the insensitiveness and indifference of the average mind, which says of the worst of war's realities, 'I felt so and so, and did so and so; but as to what those other thousands may have felt in their agony, that I did not enter into at all.' 'Sebastopol,' therefore, though an exceedingly short and exceedingly simple narrative, is a psychological document on modern war of extraordinary value, for it simply relegates to the lumber-room, as unlifelike and hopelessly limited, all those theatrical glorifications of war which men of letters, romantic poets, and grave historians alike have been busily piling up on humanity's shelves from generation to generation. And more: we feel that in 'Sebastopol' we have at last the sceptical modern spirit, absorbed in actual life, demonstrating what war is, and expressing at length the confused sensations of countless men, who have heretofore never found a genius who can make humanity realise what it knows half-consciously and consciously evades. We cannot help, therefore, recognising this man Tolstoy as the most advanced product of our civilisation, and likening him to a great surgeon, who, not deceived by the world's presentation of its own life, penetrates into the essential joy and suffering, health and disease of multitudes of men; a surgeon who, face to face with the strangest of Nature's laws in the constitution of human society, puzzled by all the illusions, fatuities, and conventions of the human mind, resolutely sets himself to lay bare the roots of all its passions, appetites, and incentives in the struggle for life, so that at least human reason may advance farther along the path of self-knowledge in advancing towards a general sociological study of man."

TOLSTOY AT WORK IN HIS STUDY AT YASNAYA POLYANA.

(Reproduced by kind permission from the Standard Library of Famous Literature.)

Tolstoy's study is a small room, with an unpainted floor, a vaulted ceiling, and thick stone walls. Formerly it was a store-room, and on the ceiling, to this day, are heavy, black iron rings, on which, in their day, hams used to hang, and which were afterward employed for gymnastic exercise. The walls are covered with various implements of labour—a scythe, a saw, pincers, and files.
—*How Count Tolstoy Lives and Works.* By P. A. Sergyeenko. (Nisbet and Co.)

Tolstoy's place in nineteenth century literature is, therefore, in our view, no less fixed and certain than is Voltaire's place in the eighteenth century. Both of these writers focus for us in a marvellously complete manner the respective methods of analysing life by which the rationalism of the seventeenth and eighteenth centuries, and the science and humanitarianism of the nineteenth century have created the modern world. All the movements, all the problems, all the speculation, all the agitations of the world of to-day in

contrast with the immense materialistic civilisation that science has hastily built up for us in three or four generations, all the *spirit* of modern life is condensed in the pages of Tolstoy's writings, because, as we have said, he typifies the soul of the modern man gazing, now undaunted, and now in alarm, at the frightful array of the newly-tabulated *cause and effect* of humanity's progress, at the frightful meaninglessness, at the appalling cheapness and waste of human life in Nature's hands. Tolstoy may thus be defined in part as *the modern soul's alarm in contact with science.* And just as science's *work* after its first destruction of the past ages' formalism, superstition, and dogma is directed more and more to the examination and amelioration of human life, so Tolstoy's work has been throughout inspired by a passionate love of humanity, and by his ceaseless struggle against conventional religion, dogmatic science, and society's mechanical influence on the minds of its members. To make man more *conscious* of his acts, to show society its real motives and what it *is* feeling, and not cry out in admiration at what it pretends to feel—this has been the great novelist's aim in his delineation of Russia's life. Ever seeking the one truth—to arrive at men's thoughts and sensations under the daily pressure of life—never flinching from his exploration of the dark world of man's animality and incessant self-deception, Tolstoy's *realism* in art is symbolical of our Age's study of, and absorption in the world of fact, of the modern study of Nature, a study ultimately without loss of spirituality, nay, resulting in immense gain to the spiritual life. The *realism* of the great Russian's novels is, therefore, more in line with the Age's tendency and outlook than is the general tendency of other schools of Continental literature. And Tolstoy must be finally looked on not merely as *the conscience of the Russian world* revolting against the too heavy burden which the Russian people have now to bear in Holy Russia's onward march of "Progress," but also as the soul of the modern world seeking to replace in its love of humanity the life of those old religions which science is destroying day by day. In this sense Tolstoy will stand in European literature as the conscience of the modern world.

EDWARD GARNETT.

COUNT TOLSTOY AT WORK IN THE FIELDS.

These sketches, by the famous Russian artist, L. Pasternak, recall the wonderful passage in "Anna Karènina," which describes Levin's day among the mowers:—

"The work went on and on. Levin absolutely lost all idea of time, and did not know whether it was early or late. Though the sweat stood on his face, and dropped from his nose, and all his back was wet as though he had been plunged in water, still he felt very well. His work now seemed to him full of pleasure. It was a state of unconsciousness: he did not know what he was doing, or how much he was doing, or how the hours and moments were flying, but only felt that at this time his work was good, and equal to that done by Sef."

—*Anna Karènina.* Translated by Nathan Haskell Dole. (Walter Scott.)

THE COVER OF THE TRACT, "WHERE LOVE IS, THERE GOD IS ALSO."
(Written in 1885.)

One of the Short Tales and Parables, millions of which are now sold throughout Russia in this rough pamphlet form for a few farthings apiece.

NEW BOOKS.

THE ENGLISH UTILITARIANS.*

The reader of this book will find much more in it than the title would warrant him in expecting. "The English Utilitarians" might mean the lives of the utilitarian philosophers without their doctrines, or their doctrines without their lives, or both their doctrines and their lives, or a scientific history of the utilitarian theory. Mr. Stephen has given lives, doctrines, history, and a great deal more besides. Perceiving that the utilitarian philosophy comes into contact on every side with the doctrines of men who were not themselves utilitarians, but by whom utilitarians were influenced, Mr. Stephen has found it well to

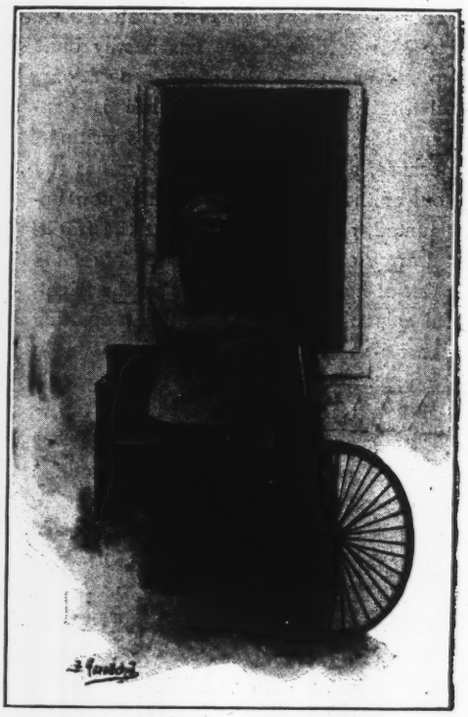
* "The English Utilitarians." By Leslie Stephen. 3 vols. 30s. net. (Duckworth and Co.)

One of Mr. H. R. Millar's illustrations in the English edition of "Where Love is, there God is also," reproduced by kind permission of Messrs. Walter Scott, Ltd., the publishers.

give an account of these men and their views also. Dugald Stewart, Malthus, Ricardo, Carlyle, Maurice, Mansel, Ward, Newman, and many others are treated at length, and the book almost earns the character of a history of British thought from the first publication of Bentham to the last of Stuart Mill.

It would be superfluous to dwell on Mr. Leslie Stephen's special qualifications for his task, which are matters of notoriety, even if one does not chance to remember that, as a leading contributor to the Dictionary of National Biography, he has already gone over the ground he now traverses, and has full command of every source of information. We have observed no approach to error in a matter of fact, though an interesting fact may be here and there omitted. It is interesting to know, for example, that James Mill's appointment to the India House was made at a time when the directors were seeking to raise the quality of their staff, and coincided with the appointment of three others, two of whom at least were remarkable men. It is possible that a more liberal introduction of similar particulars might have contributed to relieve the almost exclusively intellectual character of Mr. Stephen's book, of whose value we are so intimately convinced as to hope for its diffusion beyond the limits of a strictly philosophical or economical public. Utilitarianism will hardly again meet with so impartial an historian. It is an indispensable requisite for impartiality in the history of a system of opinion that the author should be neither a champion nor an adversary, while it is hardly less important that his interest in it should be no less warm than if he actually sustained one of these characters. The sincerity of Mr. Stephen's interest in his subject is attested by every page of his book, and the advantage of his practical neutrality is continually being evinced. He thus condenses, for example, Bentham's view on justice: "Justice is the means, not the end. That is just which produces a maximum of happiness." Justice, then, is nothing but expediency, a principle whose enunciation would have very excusably swept away the impartiality of most historians. Mr. Stephen makes no comment at the time, but by and by takes occasion to observe, "The doctrine that morality depends upon consequences, and not upon motives, became a characteristic utilitarian dogma. It was both a natural, and, I think, in some senses, a correct view, *when strictly confined to the province of legislation.*" By this admirable remark, further developed by a chain of vigorous reasoning, he indicates how doctrines false and offensive in the region of pure morality may have their use in the lower sphere of material interests, and that the scales of the earthly may legitimately differ from those of the heavenly Judge. From this point of view a scintilla of truth may be discerned even in the monstrous notion that justice is nothing but expediency, or, at all events, an aspect of it is suggested which it would not be safe to neglect. Another thought occurs with equal force, and this we take to be the moral of Mr. Stephen's book, that the utilitarians were much better legislators than philosophers. Excluding the writings of Stuart Mill, an utilitarian by education, but not by temperament, we can find no distinguishing principle of theirs which does not lead to absurdities, but in the work of actual reform they proved themselves highly efficient. Their zeal, philanthropy, and disinterestedness were alike admirable; and more sublime and profound thinkers must confess their obligation for service as important, if as humble, as that for which Thales stood indebted to the old woman.

RICHARD GARNETT.



TOLSTOY WITH HIS BICYCLE.
(Photographed in 1896.)

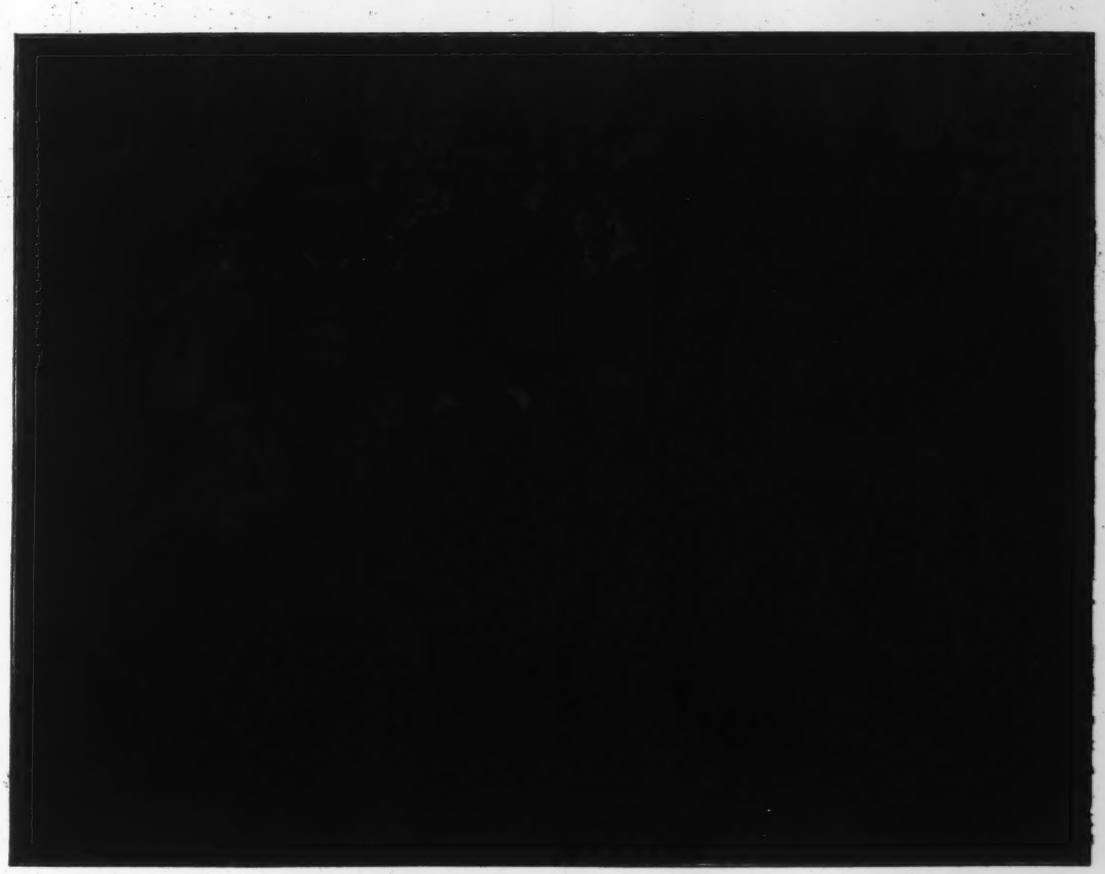
After his morning labours Tolstoy generally goes out into the air, riding on horseback, or on his bicycle, according to the state of the weather.—*How Count Tolstoy Lives and Works.* By P. A. Sergyeenko. (Nisbet and Co.)

LEO TOLSTOY. AN EARLY PORTRAIT.

LEO TOLSTOY. A RECENT PORTRAIT.

DR. GEORGE ADAM SMITH ON THE PREACHING OF THE OLD TESTAMENT.*

Professor Smith in the course of Lectures now published aims at justifying modern criticism of the Old Testament, and at demonstrating that it conserves its permanent religious value. To accomplish this and remove the fears of good people is to render a much needed service. For unquestionably the facts which criticism has brought to light regarding the Hebrew sacred books are fitted to suggest disquieting surmises as to their value as historical records and as to their inspiration. Professor Smith boldly and justly claims our Lord and His Apostles, not indeed as higher critics, but as setting an example which criticism is bound to follow. "For the judgment, which both He and His Apostles emphasised, that in Old Testament laws and institutions, ideals and tempers, there is very much which was rudimentary and therefore of transient worth and obligation, opens up the whole question of the development of revelation and justifies what is so large a part of modern criticism,—the effort, namely, to fix the historical order of the Old Testament writings and to define the stages by which the primitive revelation of God to man was carried onward and upward to its summit in Christ Himself." He then presents in a lucid survey the main results of criticism, that the history from Abraham to Joseph was written about a thousand years after the events; that there is reason to believe that Abraham was a real person, but that some other names which appear in Genesis as the names of individuals are really the names of tribes; that the Hexateuch is a redaction of four different documents which date from 900 B.C. to post-exilian times; that recent criticism has tended to confirm the impossibility of proving any given Psalm in our Psalter to have been by David; but also that criticism proves the uniqueness of Israel's knowledge of God, and that the most natural and scientific explanation of this is that God Himself communicated this knowledge. The satisfactoriness of Professor Smith's treatment of the Old Testament arises from his constant practice of finding constructive material by the help of his critical processes. If he seems at first to run back from the traditional standpoint it is only that he may leap beyond it into a securer position. And in his present treatment of the history of early Israel he is careful to show that, as critically interpreted, it formed an authentic and a unique stage in the process of revelation. No doubt in order to prove this and to exhibit a true revelation in that early history he makes the considerable assumption that man's education in the knowledge of God is not exclusively a human process, that the Mind which our minds, and the Heart which our hearts, seek behind the phenomena of nature and history, cannot be less urgent or forward than our own in the desire or effort to meet. This, plainly, is an assumption which not every one will grant, but Dr. Smith is not writing for everybody, but for Christians.



COUNT TOLSTOY AND HIS FAMILY.

(From a recent Photograph.)

Reproduced from *The Review of Reviews* by kind permission of the Editor.

Count Tolstoy has had fifteen children, of whom only seven now survive. It will be noticed that Tolstoy holds a lawn tennis racket. He is an excellent tennis player, and has been passionately fond of the game.

Certainly this volume will be found to fulfil its purpose of showing how the preaching of the Old Testament may profit by the results of modern criticism. The lesson to be learned from the absence of the hope of immortality, for example, could not be better put than this: "The great thing is to be sure of our individual relation to God. In teaching men that life is in Him and in nothing else, and that the term of our days here has been given us to find Him, the Old Testament has done more for the assurance of immortality than if it had explored the life awaiting us, or had endowed us with strong intellectual conceptions of its reality." Sometimes, however, we think his statements might with advantage have been modified; as when he says that "the idea of vicarious suffering and substitution of the innocent for the guilty, whereby the guilty are redeemed from their sin, is to be traced not to those animal sacrifices of the Levitical ritual,

* "Modern Criticism and the Preaching of the Old Testament." Eight Lectures on the Lyman Beecher Foundation, Yale University, U.S.A. By George Adam Smith, D.D., LL.D. 6s. (Hodder and Stoughton.)

but rather to the nobler source of human vicariousness and its virtue, as learned by Israel from their own experience, and idealised in the suffering servant of Jahweh."

It need not be added that the Lectures being by Dr. Smith

LEO TOLSTOY, 1896.
(From a Photograph.)

are all aglow with ethical and religious enthusiasm, and constrain the reader's attention by their eloquence.

MARCUS DODS.

MR. MABIE ON SHAKESPEARE.*

Shakespeare remains a perpetual summons and challenge. The work of the Danish critic, Brandes, now well known to English readers, was followed last year by Professor Garlanda's brilliant and comprehensive study, "Guglielmo Shakespeare: il Poeta e l'Uomo," and now, with a title almost identical, comes across the Atlantic a new study by an American critic, Mr. Hamilton Mabie, whose refinement of thought and feeling have gained him many friends among those who care for literature.

Mr. Mabie does not come forward with new results acquired by original research. He has used discreetly the work of specialists, has read with fresh intelligence and sympathetic enjoyment the plays and poems, and aims at presenting a comprehensive view of Shakespeare's outer and inner life, the progress of his fortunes and the development of his genius, with side-glances at the poet's environment in country and town, and at the dramatic literature which influenced his imagination and his art. The writer's good judgment, just feeling, and literary skill have fashioned a book which should prove useful and enjoyable to many readers, and the book is rendered yet more attractive by a large number of well-chosen and well-executed illustrations.

The following passage on "Timon of Athens" will serve to exemplify the manner and the value of Mr. Mabie's criticisms:—

"The character of Timon relates itself in various ways to that of Lear. Both confided blindly; both were generous without measure or reason; there was in both an element of irrationality; and in both the reaction was excessive and akin to madness. There were in both the elements of simple and kindly goodness; and both were lacking in perception and penetration. In both the seeds of tragic calamity lay very near the surface. The irony of Timon lies not so much in the reaction of his irrational prodigality upon his fortunes and character as in the fierce light thrown upon those who had benefited by his lavish mood. Timon hates mankind upon a very narrow basis of personal experience; Apemantus hates mankind because he is a cynic by nature. Timon is blind alike to the good and the evil in mankind; he fails to recognise the loyal devotion of his steward Flavius, after misfortunes have overtaken him, as he failed to heed his warnings in the days of prodigality. In this blindness his calamities are rooted; it is this which turns all the sweetness of his nature into acid when the world forsakes him; and it is this which makes his judgment of that world valueless save as an expression of his own mood. 'Timon' is a study of temperament, not a judgment upon life."

This is well felt and well said; and Mr. Mabie has much to say which is equally interesting. As to the Sonnets, he steers a middle course; "the conventional spirit and method of contemporary sonneteers" is admitted to have had a distinct influence upon Shakespeare as regards manner and form; but "the content of the Sonnets had a vital relation to his own experience." Speaking generally of Shakespeare's genius, Mr. Mabie says happily: "There was nothing esoteric in his thought or his method; he was too great to depend upon secret processes, or to content himself with any degree of knowledge short of that which had the highest power of diffusion."

Though not exhibiting any striking originality of thought (but perhaps there is originality in good sense), nor offering any new discoveries or conjectures of research, Mr. Mabie's book is so well-planned, it touches so many points, it is so right in feeling, and so agreeably written, that we give it a cordial welcome. Whenever a new edition is printed, the author must exercise vigilance in matters of detail, and correct errata which disfigure his work, though they do not seriously affect its general merit. Thus Spenser's "And there, though last not least is Aetion" is misquoted on p. 198; Meres's *Palladis Tamia* is named *Palladio Tamia* on p. 208 and again on p. 311; "a *novelle*" appears on p. 201; *Histoires Tragique* on p. 302; the first quarto of Hamlet is said (p. 304) to have been published in 1602; on p. 221 the dedication of Shakespeare's Sonnets is printed as if in the original form, but two words are misprinted and three words are omitted. Such anise and cummin do not weigh much as against weightier matters of the law, but still they count for something.

EDWARD DOWDEN.

LEO TOLSTOY FROM A SKETCH BY VICTOR PROUT.
(Reproduced by kind permission of Mr. F. R. Henderson.)

* "William Shakespeare: Poet, Dramatist, and Man." 21s. (Macmillan and Co.)

PAGES FROM A JOURNAL BY MARK RUTHERFORD.*

Such a frank throwing together of very dissimilar materials as these pages contain makes it difficult to characterise the book as a whole; and the desultory nature of the contents seems emphasised by their arrangement. From the opening reminiscence of a visit paid by the author to Carlyle in 1868, we pass to a series of short studies of landscape under the varying seasons; an article on Spinoza leads to criticism dealing with Coleridge, Milton, and Byron; last come some brief essays in fiction—sketches and stories, character studies in the form of letters, and a tale which takes up nearly a quarter of the book.

From expressions used in several places, one is led to think the volume a gathering-up of the minor work of a good many years; but through almost every part there runs a common note—a distinction of direct expression, a criticism of life that is a little stern and self-contained, an atmosphere somewhat *morne*. The short chapters upon such subjects as "Justice," "Talking about our Troubles," and the like, are perhaps the most notable part of the book—in their briefness and detached rounding-out of the subject recalling some of Bacon's Essays. In these the *se puero* note is occasionally to be heard, as where the chapter on "Patience" opens with the remark, "What is most to be envied in really religious people of the earlier type is their intellectual and moral peace;" and where the "Apology" (for *fainéantise* amidst a troublous world) speaks of "these latter days of anarchy and tumult, when there is no gospel of faith or morals." Amongst the essays are to be found noteworthy apophthegms and some new presentations of truth, set in language of vigorous simplicity—such as the character of people who "try to talk themselves into perspicuity," whose speech is "not the expression of opinion, but the manufacture of it;" and the reference to a state of half-belief—not superstition, nor inconstancy, nor cowardice—the unwillingness to surrender childlike faith—instanced in Virgil. In the suggestions for a key to the character of Judas Iscariot, the author might have referred to Mr. Ruskin's prosaic and most characteristic solution.

Among the literary articles, that on Milton is a defence of the poet against criticism which is, "if not hostile, apologetic"—mainly in the form of an analysis of the "Paradise Regained." Byron is championed against Matthew Arnold; and Goethe's "So bald er reflectirt ist er ein Kind" is shown not to bear all the meaning which Arnold put upon it.

The fiction deals largely with the theme of disappointed love, with endings unhappy, or happy only after many years. The last and longest tale, "Mrs. Fairfax," is a middle-aged love-story in the setting of a Cranfordian country town of the early forties. It shows a lighter touch than most of the other pieces, and pleasantly closes a collection which, if various, has the connecting unity of a characteristic power.

G. FORRESTER SCOTT.

THE ATHENIAN DRAMA.† ‡

This is the first of a series of volumes the design of which is to provide English readers not only with a translation of some masterpieces of the Greek Drama, but also with such introductory and explanatory matter as shall make their meaning plain. The plan is an excellent one, for a mere translation must often be unintelligible, and there is no reason why Æschylus and Sophocles should not be made as clear to students ignorant of Greek as, for instance, Isaiah or the Book of Job has been made to thousands who know no Hebrew.

Unfortunately, Prof. Warr has not always kept his object in view with sufficient steadiness. His notes, indeed, are excellent, short, pithy, and to the point; but his Introduction on "The Rise of Greek Tragedy" is rather a critical essay for scholars than an explanation addressed to the ignorant; while in his translation—which takes in all the Orestean Trilogy—he affects archaisms which will certainly prove "caviare to the vulgar." Such phrases as "losel fere," "warraid burgh," "babe or dizzard," "amort," "amated," and "blood-boltered," have long since ceased to be English, and, although the style of Æschylus may often be strange, it certainly does not require the use of such old-world expressions for its adequate rendering. What, for instance, could be better than this description by Clytemnestra of the slaying of Agamemnon?—

> "Twice I smote him, twice he shrieked,
> And sank upon the spot. Then, as he lay,
> With a third blow I dedicated him
> To Death, to keep him safe among the dead.
> So brake his fretting heart; but, gasping still,
> He dashed a sudden spray of blood upon me;
> And I rejoiced in that dark gory dew,
> As the green corn rejoices, when it swells
> And burgeons in the welkin's wet embrace."

This is excellent translation and excellent English; but in the choric passages, which are for the most part rendered

ANOTHER RECENT PORTRAIT OF COUNT TOLSTOY.

(From a Photograph taken at Yasnaya Polyana. Reproduced by kind permission of Messrs. Walter Scott, Ltd.)

into a sort of rhythmical prose, Prof. Warr is sometimes needlessly eccentric. "Beshrew his malice," he makes the chorus of Furies say (p. 88), "nathless I will fang yon guilt-ridden wight in Earth's nether hold, yet one more familiar of the brood shall do fiendly mischief on his pate." Such English will assuredly not tempt many people to read Æschylus, and it is curious that it should commend itself to a translator who shortly afterwards (p. 95) shows exactly how such a chorus ought to be rendered. It is thus that the Furies sing when they are in their senses:—

> "The crown of man's pride is trodden down and sinketh below the ground, at the rushing of our dusky robes and the mischievous dancing of our feet.
>
> "The evil-doer knoweth not of his falling for the blindness of his heart, and the abomination of darkness that is upon him. He heareth not the sound of rumour; he seeth not the gathering of a thick cloud upon his house."

Prof. Warr is master of his subject; he can, and often does, translate with a singular combination of accuracy and power. He has all the capacity which would enable him to produce a version of Æschylus which might become almost

* "Pages from a Journal by Mark Rutherford." 6s. (Unwin.)

† "The Athenian Drama." Vol. I. Æschylus. By Prof. G. C. W. Warr. 7s. 6d. net. (George Allen.)

‡ Since this review was written news has been received of the sudden lamented death of Prof. Warr.

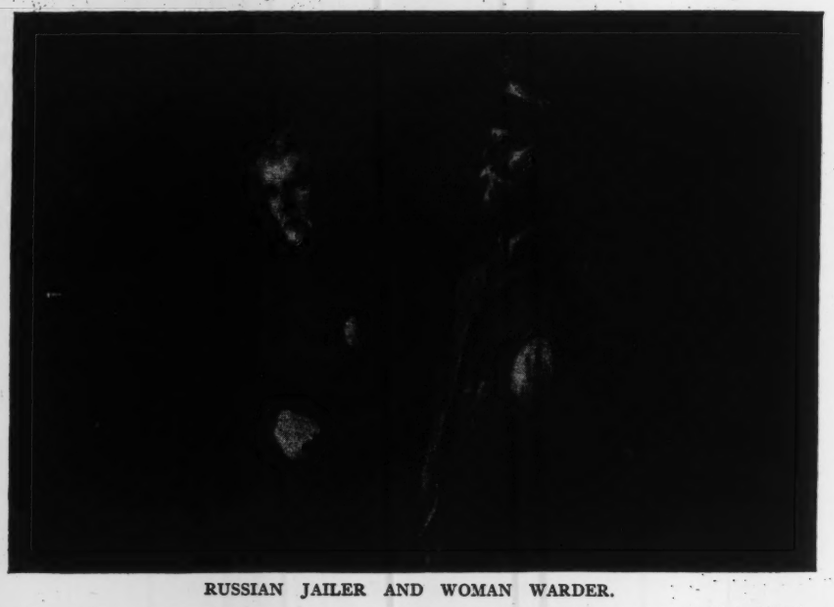
classical; but he sacrifices all his advantages in order to gratify a weird taste for antiquated phrases.

It only remains to add that the book is beautifully printed, and made attractive by a number of admirable illustrations, chiefly in photogravure. T. E. PAGE.

PROFESSOR CALDERWOOD.*

Dual authorship, it must be confessed, has its disadvantages, and it cannot be said that they have been altogether avoided here. The chapters contributed by the respective writers are very different in texture, and the seams are more obvious than they need have been. At the same time, there is a certain gain in having a life—and especially so many-sided a life as this—dealt with from more than one point of view; the writers, though nearly related, both of them, to the subject of the memoir, are conspicuously fair and candid; and the result is an eminently faithful and recognisable portrait of one of the most attractive and energetic Scottish figures of our time.

Like his life-long friend John Veitch, the well-known Glasgow Professor and genial Border writer, Henry Calderwood was born at Peebles, and just one year later, in 1830.



RUSSIAN JAILER AND WOMAN WARDER.

One of Pasternak's remarkable illustrations to Tolstoy's novel, "Resurrection." Reproduced from the English Edition, by kind permission of the publisher, Mr. F. R. Henderson.

The home was an earnestly religious one; somewhat narrow, perhaps, as was the way of earnest homes in those days—his father had been known to refuse to sell to a hotel-keeper on Sunday a particular kind of biscuit that had been asked for, on the ground that while bread was a necessity of life biscuits were something else—yet not without winning and tender features in its piety also. Its influence evidently sank deep into the boy's nature. A spiritual crisis is hinted at in connection with an illness in his sixteenth year; and thereafter the clue to his life was never doubtful. How multifarious his interests and activities were, and from comparatively early years, this volume makes very plain. Even those who knew him well on one side or other of his nature will be surprised to find in how many other directions he was exerting himself the while,—and always with energy and effect. And throughout the impression left is that of a remarkable simplicity and consistency of purpose. It was as his biographers say: "He bowed himself in all obedience to the King, and wrought all kinds of service."

Calderwood's career was determined by the success which attended his earliest, and perhaps most important, writing, "The Philosophy of the Infinite," published while he was still a student, in 1854. The courage with which in its pages he flung down the gauntlet to Sir William Hamilton, his own late teacher and then at the height of his fame, was notable and characteristic, and to-day there are few—perhaps none outside the school of Mr. Herbert Spencer—who would not acknowledge that he has the best of the argument. To attempt, on whatever pretext, to seclude the Supreme from the approach of human reason must always be to do nothing but a disservice to the spiritual interests of the race; and when Mansel went over to Sir William's side in his famous "Bampton Lecture," basing religious faith on nescience, Huxley no doubt hit the mark when he said it was like nothing so much as Hogarth's picture of the man who saws off the sign he is sitting on. It was a remarkable achievement on the part of the young student that he should have been able thus early to see this so clearly and to say it with such effect. The impression produced by the essay was very great; a second edition was called for four years later; and to it his appointment to the Edinburgh Chair of Moral Philosophy was mainly due on the death of McDougall in 1868. As noteworthy in its own way is the record of the intervening years. Spent in a city pastorate in Glasgow, they were by no means devoted to the ordinary ministerial routine. At a time when Church and clergy were accustomed to keep themselves much more strictly to their immediately spiritual duties than is the case to-day, Calderwood engaged his flock in all sorts of effort for the uplifting of the mass of sunken life in the neighbourhood, took part personally in the philanthropic activities of the community, and even became a leading figure in its political circles as well. The chapters dealing with this period will be found, by the Scottish ecclesiastical public especially, full of interest; and the unfailing judgment, untiring industry, and steady zeal which the record betrays are beyond praise.

Equally multifarious were the activities of the Edinburgh life. University duties were not neglected—no academic teacher could have been more conscientious or painstaking—yet Calderwood's superabundant energy continued to find scope in an extraordinarily wide range of interest and effort. It is literal to say that during the seventies and eighties there was no question of importance before the public mind to which he had not his own weighty and seasonable contribution to make. Social and political matters apart, his attention was directed chiefly to the educational and ecclesiastical problems of these years. His little volume on "Teaching: Its Means and Ends," published in 1874, shows a mind gifted with the true educationist's instinct, and as chairman of her first School Board the Scottish capital has reason to remember gratefully the services he rendered to a cause in which her record has been a peculiarly honourable one. In the religious communion to which he belonged also his counsel and aid were felt everywhere; and, indeed, up till 1885 few men throughout Scotland stood more prominently before the country or commanded a wider hearing than he. Then came the great upheaval, from which we suffer so grievously still. For a mind of so essentially mediating a character as Calderwood's it was impossible to take the leap to which the great Liberal leader called, and thereafter, though personal friendships remained and the regard in which he was held was unaltered, the range of his influence narrowed appreciably. The authors are at no pains to hide the fact. Nor do they blink the very considerable change his mind underwent in the immediately succeeding years with reference to questions in which he still took active part. In connection with the Scottish Church *v.* State controversy, *e.g.*, out of a growing anxiety, apparently, lest the interests of religion should be endangered by the rough cure of Disestablishment and Disendowment, he fell back from the unhesitating voluntaryism of his earlier years, and strove earnestly, as representative of a Round Table Conference

* "The Life of Henry Calderwood, LL.D., F.R.S.E." By his Son and the Rev. David Woodside, B.D. 7s. 6d. (Hodder and Stoughton.)

and otherwise, to devise a compromise in which all parties might acquiesce. His ultimate views are not quite easy of apprehension. Here is how his son formulates them:—

"He was of opinion that aggressive political action for Disestablishment and the secularisation of the endowments of the Established Church would seriously hinder the desired end. As to the mode in which national recognition of religion might be secured apart from Establishment, he considered that, in view of the existing conditions, the recognition of the State in future legislative action might be based on a recognition of the spiritual independence of all branches of the Christian Church in the land. He considered also that the tiends were the property of the nation, and were held by the Legislature for religious uses; and he did not think it an allowable thing that the Legislature should forget the rights of property which the Established Church had in those endowments, or that they had been consecrated to religious uses. He considered, further, that in the event of reunion of the Presbyterians of Scotland, the Legislature, on memorial from the Established Church, and concurrence of the sister Presbyterian Churches, might well recognise the reconstituted Church as *de facto* 'the National Church'; thereby acknowledging the Scottish nation as Protestant in faith and Presbyterian in Church government. He further pointed out that such a Church would stand in historic continuity with the Church of the Reformation as provided for in the Treaty of Union between Scotland and England."

Such half-way suggestions found little support, however: the Church question in Scotland remains in the old impasse,—though happily the union of the two main Nonconformist bodies, for which Calderwood also, with many more, laboured so strenuously in the sixties and early seventies, has within recent weeks been consummated.

Calderwood's philosophical writings are dealt with in a supplementary chapter from Professor Pringle-Pattison's lucid and graceful pen. Strangely enough, he never returned to the speculative region in which he had won his spurs, but restricted himself rather to those psychological problems which have always been most congenial to British thought. The "Handbook of Moral Philosophy," the best known of all his works, is a model of clear exposition, methodical arrangement, and incisive criticism; and its fitness for the purpose for which it was compiled is sufficiently vouched for by its having been adopted as a text-book very widely in America and elsewhere, while from first to last between twenty and thirty thousand copies have been sold. The same critical faculty which it betrays so strongly found further scope in various writings in which he sought to subject to examination the illegitimate pretensions of the naturalistic thought which became so prominent in the years succeeding the publication of the "Origin of Species." Of these the most considerable, "The Relations of Mind and Brain," was received as an important contribution to the psychological argument from man's mental and moral constitution, and handles the matter in a fashion which is instructive still. For the rest, Calderwood's most lasting memorial is perhaps, where he would most of all have wished that it should be, in the memory and the life of successive generations of the youth of his country who passed through the benches of the Edinburgh Moral Philosophy class-room from 1868 onwards. He left his mark deep upon them; and from them, as from very many more, this admirable portrait of their teacher and friend is sure of a grateful welcome.

The memoir is prefaced by a photogravure reproducing the features of the original with singular fidelity and skill.

ALEX. MARTIN.

A FAMOUS PAINTING OF COUNT TOLSTOY.

COUNT TOLSTOY AT REST, FROM A PAINTING BY RÉPIN.

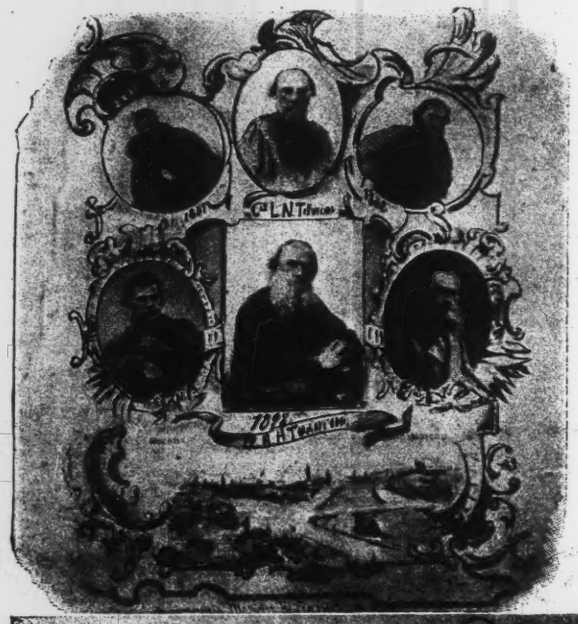
(Reproduced by kind permission from "How Tolstoy Lives and Works," by P. A. Sergyeenko.)

LIFE AND LETTERS OF PHILLIPS BROOKS.*

It must at once be said that this is not the kind of Life of Phillips Brooks which is required on this side of the Atlantic. We all wish to know about a man whose character and oratory have impressed the whole English-speaking world. *A priori*, it would have been said that no fitter

* "Life and Letters of Phillips Brooks." By Alexander V. G. Allen, Professor in the Episcopal Theological School in Cambridge. With portraits and illustrations. Two vols. 30s. net. (Macmillan and Co.)

biographer could have been chosen than one who has already given abundant proof of the excellence of his literary workmanship. But he has missed here a great opportunity. He has sought to erect a pyramid over his friend: he has really buried him under sixteen hundred closely printed pages.



THREE OF THE TOLSTOY POSTCARDS ISSUED IN MOSCOW IN 1898 TO COMMEMORATE TOLSTOY'S LITERARY JUBILEE.

One sees now why great men write their autobiographies. It is doubtful if this is the kind of Life which even Americans will welcome. It is a book to consult rather than to read. Professor Allen has saved himself from the responsibility of selection by giving us the whole extant material. This is scarcely fair either to his subject or to his readers.

Phillips Brooks was one of those rare personalities whose very presence is impressive and influential for good. It was not so much his definite teaching as his attitude towards his fellow-men and towards truth which attracted and elevated those who heard him. A born orator, full of passion, courage and earnestness, and eminently ready of speech, he was also thoroughly well schooled in literature and in theology. Indeed, the chapters which will be most eagerly read are those which describe his methods of work and give us some idea of the width of his reading. It is well that the world should understand that if an orator is born he is also made, and that no man can profitably win the public ear who has not fertilised his mind with the richest thoughts of men and brought himself into living contact with the movements of his own time. Such men as Phillips Brooks set the standard of work, and show what discipline is considered needful by those to whom nature has been so bountiful that no schooling might seem to be required. This and many other points of wisdom will be found in these volumes by those who have courage to search for them; and through the multifarious mass of material there at last becomes discernible the grand figure that unifies and vitalises the whole.

MARCUS DODS.

IN THE SOUTH SEAS.*

In Lionardo da Vinci's "Trattato della Pittura," the artist is advised to note, when he takes his walks abroad, the actions and expressions of mankind, particularly of those who happen to be fighting—*in azzuffarsi insieme*—and of the *veditore* and *spartitori*, those who look on or try to part the combatants. A like need to see the anatomy of character at a tenser stretch than the police of civilisation allows doubtless it is which sends modern romanticists so often into distant seas. We can hardly contemplate a Loti content with the Côtes du Nord, or a Stevenson who had never shot from a Scottish orbit. The smothering of primary energies under uniformities of good order is but recently come to its present degree: there is no need to insist upon Scott's closeness to the giants of a larger liberty. Stevenson himself, with a glance towards those stirring walks of Da Vinci's, speaks of "the Renaissance fellows, and their all-round human sufficiency," set against "the ineffable smallness of field in which we labour;" and in the book before us, quoting Scott's anticipation of fighting "with a feeling that resembled pleasure," says "the resemblance seems rather identity . . . . to stand a fair risk, and see at last what we are made of, stirs the blood." Some critic of the future will decide how far Stevenson's "exile" was life-giving to the work as to the man.

"In the South Seas" shows us the rough material, so to say, of the island romances. It has much of the character of a painter's first sketch in the open air, which in spite of the additions of genius to the finished picture, owns a *vis vivida* not altogether to be forgotten in presence of the fuller work. It has in the last degree that workmanlike touch and sense of solid projection which may be largely traced to the moving in places where the *azzuffarsi* of life is freely seen—the touch which most clearly separates it from a too common ineffectiveness of pourtrayal.

* "In the South Seas." By Robert Louis Stevenson. 6s. (Chatto.)

In the passages of description which make a large part of the book there is of course all the charm that we have learned to expect, set down a little, as befits, to the unexciting tenor of the voyages and visits. Here and there salient phrases such as we know—"a flagrant stagnancy of sun and heat," palms which "flash like silver fountains in the assault of the wind"—read a little like exotics from some more fervid page. The background of many-minded sea, tropic gorge, atoll, ruined *paepae*, is set before us with the old magic, and across it move the brown island peoples, infantile, inscrutable—the beautiful Marquesan, half cannibal yet, shrouded in the gloom of near extinction; the hardier tribes of the Paumotus on their coral reefs, hag-ridden with their frightful lore of graves and ghosts—the Gilbertines under their burlesque murderous kinglets, a folk of "virility of sense and sentiment." Out of the commonalty of Kanaka and trader, French gendarme and beach-loafer, stand forward such portraits as that of Vaeheku, "Grande Chefesse" on an income of two pound a month from the French Government, "a quiet, smooth, elaborate old lady," having "exquisite, kind refinement, with a shade of quietism," who had in her time been a Queen of cannibals, "passed from Chief to Chief, fought for and taken in war," throned in sole state at horrid feasts of "long-pig." And with the tattooed Vaeheku may stand what is perhaps the best thing in the book—the character of King Tembinok of Apemama—keen trader, despot, with his catchword "I got *power*," correcting his subjects by shooting all round them with a Winchester, living not unbenignly in a harem of Amazons, historian, statesman, poet—moved apparently to real grief when the wanderers left his isle.

G. FORRESTER SCOTT.

ENGLAND UNDER SOMERSET*

Through the agency of a full-length portrait of a liberal statesman in the midst of the Tudor or absolutist period of our annals, a new figure of great historical importance has been brought within the ken of the English reader. The conventional idea that Protector Somerset merely bungled the brilliant legacy of Henry VIII., and so prepared the way for the worse confusion of Protector Warwick, is summarily overthrown in the pages of Mr. Pollard's interesting monograph. Like another Grand Monarque, Henry VIII., it is clearly demonstrated, left his realm the prey of confusion and apprehension, whether we regard its internal or its external relations. France was threatening and thoroughly exasperated A reign of terror was established in religious affairs. The currency was in a shocking condition, and the social state of the country was deplorable. Somerset at least did his best to steady the ship of state, to palliate some of the most flagrant abuses, and he attained a certain measure of success, though his difficulties were from the first well nigh insuperable. He proceeded with moderation in religious matters (in which his position is to some extent defined by the First Prayer Book of Edward VI.), he refused to persecute, did away with torture, and effected the suppression of the chantries in a much more liberal and equitable manner than Henry VIII. had projected The hostility of Henry II. of France (a legacy from Henry VIII.'s conquest of Boulogne) forced him to take strong measures with Scotland, but even here he might have succeeded in carrying through the policy of a marriage alliance and eventual union, had it not been for the collapse of his power in England. This sudden and dramatic fall was brought about by his championing the cause of the yeomanry and the poorer landholders against the covetousness of the rich, who were as of old scheming against Naboth's vineyard and rapidly devouring the smaller tenants, by means of their enclosures and their parks. Unable to carry his remedial measures through Parliament, Somerset aimed at effecting them by administrative means. Warwick then stood forth triumphantly as a man untainted by sympathy for the poor, and as a successful military leader, second in command at Pinkie, under Somerset himself, and foremost in suppressing the rising in Norfolk. Somerset collapsed at once, for he had no military force, and, though popular with the people at large, had lost the sympathy of the landgrabbing magnates in council and parliament. The way was opened by his removal for the political reaction and the religious excess of the last three years of Edward VI.'s brief reign. Somerset's experiment in liberty and toleration having broken down, his successors reverted to the principles and ideas in which they had been trained under the arbitrary rule of Henry VIII. Such appears to be the main thesis of Mr. Pollard's book. It is a history of but three years, but it takes us to the heart of a most interesting situation and gives us a decided taste for more. We hope that the author will be able to give us a companion picture of the last three years of Edward's reign, and a portrait of Northumberland, who is probably one of the worst, as Somerset has hitherto been one of the least understood, of our rulers. Mr. Pollard takes a certain amount of information for granted. It is not particularly easy to discover from his pages that the Protector's name was Edward Seymour. We should like to hear a little more of his early training in war, and we could dispense in a future edition with such a phrase as "Henry VIII.—an unfortunate victim of the female race." Generally speaking, the book achieves a fresh and attractive handling of much original material, and for the student who wants to specialise upon the Tudor period, we could recommend no more useful preliminary reading than Mr. Pollard's masterly survey of materials and authorities in the Appendix, Bibliographical Index and Notes, or his very clear and able account of the administrative machinery, and, more especially, of the Privy Council and the Star Chamber. The great advantage of history written in this moderate and judicious spirit is that it increases our sense of solidarity with the past. This important sense has been grievously disturbed by the brilliant word-painting of scenic historians, such as Motley and Froude. The scientific study of history is, no doubt, in its infancy, but the period in which the subject could be treated as a melodramatic interlude, with Philip II. and the Pope as stock devils, and Henry VIII. and Elizabeth as hero and heroine, is undeniably a thing of the past.

THOMAS SECCOMBE.

TOLSTOY IN THE GROUNDS OF YASNAYA POLYANA.

He is dressed like a peasant, in a grey-white blouse of thin, coarse, canvas-like material, with a leather belt; but his toilet differs from a peasant's in being scrupulously clean. His features are irregular and plain, and yet his figure is so strong and massive that the *tout ensemble* is striking and fine-looking. His little blue eyes peer out from under his bushy eyebrows with the kindliest of expressions.

—The Hon. Ernest Howard Crosby.

* "England under Protector Somerset." An Essay. By A. F. Pollard. 6s. net. (Kegan Paul.)

ONE OF THE MOST STRIKING OF THE MANY BUSTS OF COUNT TOLSTOY.

THE SHADOWY WATERS.*

"And more I may not write of, for they that cleave
The waters of sleep can make a chattering tongue
Heavy, like stone, their wisdom being half silence."

So writes Mr. Yeats in the foreword to his poetic drama—warningly to its readers, guidingly, at least. The wisdom of a poet who shall tell such a tale of shadowy voyaging must be half silence. The waking inventive fancy could, of course, make Forgael's adventures more stirring, more coloured, but the waking fancy would lead all wrong, to something substantial, doubtless, may be to something beautiful, but not to the desire of Forgael's heart. Says Forgael:

"When I hold
A woman in my arms, she sinks away,
As though the waters had flowed up between;
And yet there is a love that the gods give,
When Aengus and his Edaine wake from sleep,
And gaze on one another through our eyes,
And turn brief longing and deceiving hope,
And bodily tenderness to the soft fire,
That shall burn time when times have ebbed away.
The fool foretold me I would find this love
Among those streams, or on their cloudy edge."

And Ailric answers with clear certainty:

"No man nor woman has loved otherwise
Than in brief longing, and deceiving hope,
And bodily tenderness."

Only for those who can say, that though Ailric is right, Forgael is not wrong, is this poem of "The Shadowy Waters." If some more definite image be craved of the end of Forgael's wandering, then either the reader has misunderstood, or the poet is not justified in his subject. He is quite justified in his treatment of it. Forgael, in his voyaging, seeks what he has not imagined the face of, but whose soul draws his own. He fares persistent after a dream. How can one tell this adequately, save as a dream? So we are enticed here to a sleep, which is cloven by dreams. Forgael's search is unending—like a dream. His companions, all save Dectora, are either unfitting or grotesque, as a dreamer's companions always are, who have ever the most bizarre idea of the goal of his adventuring. And Dectora is now but as the anxious fear, now but as the happiness from, who knows where, that visits the sleeper, and makes him frown and then smile for some secret promise given. Dectora, who comes to break the dream, to wake the sleeper, and draw him home from the Shadowy Waters, is absorbed in it; is played upon by the fool's harp, till she, who knows as well as Ailric a love that is kind and happy and full of bodily tenderness, nevertheless follows Forgael and the grey birds—she wots not where. It is the very triumph of dream. Here is not the common tragedy of the poet, his dream wrecked by the mortal seductions of a woman. Aware of these, he rejects them, and seeks only a fellow-traveller, but one who at every moment will suggest his far dream, and push him on to it. And she, strangely conquered, by no wiles that have strength in the waking world, cries:

"Bend lower, O king,
O flower of the branch, O bird among the leaves,
O silver fish, that my two hands have taken
Out of a running stream. O morning star,
Trembling in the blue heavens, like a white fawn
Upon the misty border of the wood,
Bend lower, that I may cover you with my hair,
For we will gaze upon this world no longer."

A dream is always perfectly intelligible to the dreamer, and let but the reader get under the spell of Forgael's desire, let him dream too, and he will not grope about blindly in Mr. Yeats's poem. The words, the images, are clear and vivid; the conceptions, strange to common life, are yet simple, and follow each other in orderly sequence. The poem is not at all vague, nor incomprehensible; it is only remote, and addressed to those whose creed is—

"Car c'est chose divine,
D'aimer lorsqu'on dévine,
Rêve, invente, imagine
A peine. . .
Le seul rêve intéresse;
Vivre sans rêve, qu'est-ce?
Et j'aime la Princesse
Lointaine!"

* "The Shadowy Waters." By W. B. Yeats. 3s. 6d. net. (Hodder and Stoughton.)

THE BELIEVING BISHOP.*

The comments on this book in the religious world should be much more interesting and instructive than those of a mere literary reviewer, who perhaps should say no more than it is a well-conceived, well-written story, with a clear purpose strongly expressed, its central character grasped as a whole, and by simple, unpretentious, able workmanship made a reality to the reader. One might point to a few artistic flaws: the conversations, for instance, could conceivably be better, that is, from the point of view of entertainment. But this criticism would be niggling, and hardly even sincere. The book may be called a tract, but it is also a work of art; and its art is good, unusually good, seeing that its first purpose is to excite men's minds to thinking and to controversy. The hero is a Bishop who comes to believe that Christ's life on earth should be imitated by Christians. This conviction is lived out with heroic consistency to the inevitable end.

If Rannsome had been a Franciscan of the thirteenth century, the story of his life would be hailed with pious approval. He would be canonised in the hearts of church people, and his biography would be widely distributed in Sunday-schools. But his home is the London of to-day, which may modify the welcome of his story. It will be curious to watch its reception—as inspiration or as warning. When fashionable and influential bishops and deans explain him away, as, of course, they will, it will not be Rannsome only that will finally disappear in the minds of some of their listeners.

* "The Believing Bishop." By Havergall Bates. 6s. (G. Allen.)

THE ENGLISHMAN IN CHINA.*

The career of Sir Rutherford Alcock, many years Consul and Minister in China and Japan, forms the groundwork of this excellent book. That far-sighted, wise, and devoted

A TOLSTOY MEDALLION.

public servant came to conclusions many years ago which are amply justified by the latest events in China. He all but prophesied the present state of affairs. Mr. Michie takes the following as the motto for his book:—"Tsze-kung asked, saying, 'Is there one word which may serve as a rule of practice for all one's life?' The Master said, 'Is not RECIPROCITY such a word? What you do not want done to yourself, do not do to others.'" But if he quotes Chinese sacred books, he certainly holds no brief for China, exposing relentlessly the extraordinary difficulties of dealing with the huge country, its treachery and cruelty in the past, and the need for the firmest treatment. Yet his book is a merciless exposure of how Europe has learnt nothing from the lessons of history. "The crisis," he says, "has been sufficiently prolonged to enable the world to perceive what the Chinese mean by the term 'negotiation.' To them it signifies what it has always done, a palaver to gain time, to hoodwink an official, to escape from a threatened danger, to purchase immunity by promises; a device to manage, or, as they themselves express it, 'to soothe and bridle barbarians!'" But though Europeans have spoken this, they have never realised it. Mr. Michie points out they have never availed themselves of a native, an efficacious remedy for crimes against foreigners, "that of having the chief authority of every province responsible for misgovernment, as well as for crimes and misdemeanours committed within his district." They have ignored "the custom of the country," and have persisted in an European method which has egregiously failed.

Of Mr. Michie's views on the vexed missionary question it would be unfair to speak in a short review. They deserve to be read and thought over. His tone is mild, judicial, philosophic. But unrelenting as he is with regard to Chinese faults and crimes, his book is a grave indictment of much that has been done in the name of Christianity. In spite of the uprightness and intelligence of individual European officials, the late history of European relations with China has shown universal self-seeking. And each nation plays the game by different rules. The one that knows its own rules best is Russia—"the iron vessel floating among the earthenware pots." It is no foolishly alarmist picture Mr. Michie presents. It is an appeal to read history and profit by its lessons.

* "The Englishman in China during the Victorian Era." By Alexander Michie. 2 vols. 38s. net. (Blackwood.)

SELF'S THE MAN.*

There is life in Mr. Davidson's new drama, and that is the main thing. Bizarre, even grotesque, occasionally absurd, nearly always crude—call it each and all of these bad names; but it is still alive. There is not a single passage of smooth cleverness in it from beginning to end. It irritates us quite as much as it pleases. It is most easy to speak ill of it. The direct and purposed comedy is only rough fooling, with very little entertainment. More than that, it is next to impossible to say whether the play is meant as a satire on self, as the guiding star in life, or an idealisation of it. True, the motto on the title-page leads one to suppose the latter is intended; and Urban, the hero, says:

> "And love yourself! Oh, learn to love yourself!
> Consider how the silent sun is rapt
> In self-devotion! All things work for good
> To them that love themselves."

And again, at the end of life:

> "Take this from me: Learn to forgive yourself;
> Though you were Judas, learn to forgive yourself."

RUSSIAN PEASANTS AT EARLY MASS.

Another of Pasternak's illustrations to "Resurrection," reproduced by kind permission of the publisher of the English Edition, Mr. F. R. Henderson.

But Urban's exhibition of the doctrine of self—when in our sight, at least—is mainly frivolous and ignoble. This doubt should be fatal to the play. Certainly weakening, it does not kill its life. Our interest never drops.

"Self's the Man" might be very effective on the stage. The crowning of the Lombard king should be a picturesque scene. There is a magnificent melodramatic moment, when Urban, deposed, is offered death or the post of headsman; again, when he accepts the latter and is presented with his first professional task, the execution of his mistress, the beautiful Roman Saturnia. And the return of Urban from exile is conceived with real greatness. He enters his old capital, a poor, haggard, beggar failure, to find his daughter, now the queen, unveiling a statue to his honoured memory. And though as a poem it is often gritty and uncouth, and has more than enough of very plain prose, when it breaks into

* "Self's the Man: A Tragi-Comedy." 5s. net. By John Davidson. (Richards.)

poetry, its poetry is the genuine thing, compact of imagination, experience, and clear sight. Sometimes it is put into the mouth of a fool, but that is true to life—as Thrasimund's praise of old age—

"In climbing up the hill
Your back is to the world; in coming down
You take it leisurely and overlook
A wide horizon."

Hear Urban on mishaps and the vanity of regrets. Mishaps are to be digested, not regretted:

"Hence have we brains!
A mental mastication, slow and sure,
Eupeptic consciences and wilful blood
Transform our blunders to experience, sinew,
And staple of all wisdom."

Hear him on himself after his long failure in exile:

"He saw the world
Misshapen like a semblance in a pool
The wind perturbs. He that was stuck by chance,
A flaunting feather in the age's cap,
Essayed to be the sword of destiny,
And with the dust and straw was swept aside
A bitten quill used once to write a name."

With scenes like these, passages like these, the play can defy its own faults, which never hide the writer's strong working brain, his passionate imagination.

THE WISDOM OF THE WISE.*

Mrs. Craigie's new play bears the test of being read very creditably. The merits of its stage-craft may be great or small—these do not concern us here, but it makes a literary appeal as well, and with considerable success. The motive is at once more substantial and more interesting than that of "The Ambassador." The dialogue is wittier, and the characterisation is, at least, as good. There is abundant smartness which cannot be detached from the context, and there are a few good epigrams worthy of detachment. "The wisest are those who can best adjust their disadvantages," is a good thing worth remembering. So is the remark about the lady who had "made so many experiments that she has had no time to gain experience. . . . Experience means sticking to one person. You learn a lot that way." The satire on the "brainless, heartless, over-fed and under-educated women," who nearly ruin another simpler and stronger woman's well-founded happiness by their advice, compounded of cynicism and stupidity, is at once effective and good-natured.

In fact, "The Wisdom of the Wise," is a play really worthy of being found fault with. Its carelessness is inconceivable when one thinks of the writer's ability, and of her presumable ambition to be taken seriously. Mrs. Craigie has not made up her mind whether her play should be a farce or a sentimental comedy. That a play may be both we grant, but hers is not: it is now one, now the other, and the double strain does not tend to piquancy, but to clumsiness. Miss Amabel East introduces herself admirably as a farcical creation in Lady Chale's drawing-room—"When I am in the world my heart is like a little boat on a great sea—it floats out into the dark, away and away and away. . . . Oh, how often I have wished to sink for ever under the waves and rest there." Her hostess remarks, "*How* interesting! How poetical!" And Amabel goes on, "I love Swinburne and science and dogs." But then when we are seriously asked to take a serious interest in Amabel's love affairs, we refuse. Do ladies' maids criticise their mistresses because they aren't "in the movement"? And do dukes talk like linendrapers' assistants? St. Asaph here recommends "a nice high-class woman" as if she were calico. Is an heiress generally introduced before her elderly aunts, who are only well-to-do? Bradgers as the funny man—who patronises dukes and invents the penny pamphlet—doesn't "come off." He should have been mercilessly thrown overboard. Half-past midnight is, we suggest, an eccentric hour for paying calls, either on elderly or young ladies; but all the persons of this drama seem to think it quite natural. The men's conversation about the supposed St. Asaph scandal is intentionally absurd, no doubt; but they should have been absurd as men, or, at least, as male creatures, not as cackling timorous old spinsters. The worst blot of all, however, is where Appleford, introduced as a gentleman, a peer, and a man of letters, proves himself a cad, by preventing Bradgers, who is on the point of speaking ill of him, knowing his identity, and then listening to the abuse of himself. If Bradgers was a snob, he needed a better lesson in honour and in manners than that. But, as we have said, the punishment of elimination would best suit his offences. The half-past midnight hour for calling has something to do with the plot of the piece. But all the other faults are separate, extrinsic, and remediable.

* "The Wisdom of the Wise." A Comedy in Three Acts. By Mrs. Craigie. 3s. 6d. net. (Unwin.)

MISS ELLEN THORNEYCROFT FOWLER'S POEMS.*

Most of us have in our libraries a small shelf of poets for whom we have come to cherish an especial weakness—poets who have drawn us to a more intimate personal regard of them

THE DEFENDANTS.
From "Resurrection," reproduced by kind permission of Mr. F. R. Henderson.

than we can readily feel for the few whose very greatness lifts them into isolation. Their work is not too great "for human nature's daily food"—their style glows with a certain easy familiarity, their choice of subject rarely or never takes them beyond the scope of our own every-day experiences. We are not always in the mood to sit at feast with the gods; more often our yearnings are towards the simpler fare and homelier hearths of those whose hopes and sorrows seem to have been liker to our own; whence it follows that Shakespere is not on that particular shelf, nor Milton, nor any of the supreme masters who are admired even by those who do not read them. But Donne has a place there next to the poems of Ben Jonson; Cowley is there, and Marvell, and Prior, and, coming to later times, there, too, are the verses of Thackeray, Locker-Lampson, Lang, Dobson. One is jealous of admitting new favourites into such rare company, but there are many who will surely find

* "Love's Argument, and other Poems." By Ellen Thorneycroft Fowler. With Portrait. 6s. (Hodder and Stoughton.)

"AN IDEAL EDITION."

—*Saturday Review.*

Mar. 1st 1901. 58 CADOGAN STREET, GLASGOW.

MESSRS. GOWANS & GRAY beg to announce that they have commenced the publication of a new series of high-class reprints entitled

THE COMPLETE LIBRARY

containing the entire works of standard authors in monthly volumes of about 250 pages, uniformly printed on fine paper from new type, and neatly bound in cloth. Size—foolscap 8vo.

Price One Shilling nett each Volume.

In Leather, Price Two Shillings nett.

This series is an attempt to combine the excellencies of the best library editions with the cheapness of ordinary reprints.

The high standard at which we are aiming in this undertaking will be evident from the following particulars:

I. Scope of the Series.

The 'COMPLETE LIBRARY' will contain:—(*a*) The works of those authors who have become standard in our own or in foreign literatures. In the case of such writers *all their known works will be included*, and these will be *perfectly unabridged* and *complete*. Their letters will also be given in collections as complete as possible. (*b*) Miscellaneous books, such as memoirs, diaries, collections of fugitive poetry, plays, ballads, etc., which are worthy of preservation either because of their intrinsic merit or from their importance in relation to the development of any national literature or to the movements of the times in which they were written.

The collection will therefore consist solely of books *permanent value, which can never go out of date,* and it w thus be possible for all, by an almost imperceptible expen ture, to accumulate gradually a library of which every volu will be always worthy of its place on the shelves.

II. The Text.

The special feature of these editions will be the care whi will be taken with the texts. *All the different readings, wi out exception,* which are found in the authoritative editions (manuscripts as the case may be) will be given, and so arrang that the student will be able to reconstruct with perfect e actness the actual text of any of these editions.

In the case of foreign authors, this great degree of accura in regard to the various readings of the text is not consider necessary, but the translations adopted will be of the best, a the particular edition which is followed will be mentioned.

III. The Editor.

Each author will be edited by a high authority on the su ject, who will also write a concise introductory biography.

A new method (by using two different types) has also be adopted in order that there may be no possible confusi between author and editor, especially when there are not by both.

IV. In Conclusion.

Where necessary notes, glossaries, indices, etc., will be adde and every effort will be made to make these

The Best Cheap Editions Published.

FIRST INSTALMENT.

THE COMPLETE WORKS OF

JOHN KEATS

INCLUDING HIS LETTERS

EDITED BY H. BUXTON FORMAN.

IN FIVE MONTHLY VOLUMES.

This will be the most complete edition of Keats yet published, as since the appearance of Mr. Forman's large library edition, many fresh manuscripts have come to light. Mr. Forman has also been fortunate in discovering some notes by Keats on Burton's 'Anatomy of Melancholy' which are made public for the first time in this edition.

As regards Keats's letters, at least one previously unpublished will be added.

The Saturday Review, Jan. 12, 1900, says:

"AN IDEAL EDITION."

'These are the first two volumes of a new series, to be called 'The Complete Library.' If it lives up to its preliminary announcement, and to the specimen volumes before us, it will certainly be by far the best cheap series ever published. . . . No such scholarly attempt has ever yet been made by a cheap series, and the first volume, containing 'Endymion' and the 'Poems' of 1817, can scarcely be overpraised. . . . The second volume contains 'Isabella,' 'Lamia,' &c., and the 'Posthumous and Fugitive Poems,' and is in some respects even more valuable than the first. . . . We should add that this excellent series binds itself to give the complete and unabridged works of every writer whom it publishes. In these days of selections, for the most part useless to the student of literature, such a principle cannot be too warmly commended."

CONTENTS.

Vol. I. Poems published in 1817—Endymion. *Ready.*
Vol. II. Lamia, Isabella, &c.—Posthumous and Fugitive Poems to 1818. *Ready.*
Vol. III. Posthumous and Fugitive Poems, 1819-20, Essays, and Notes. *Ready.*
Vol. IV. Letters. Vol. 1. *March* 1.
Vol. V. „ „ 2. *April* 1.

SECOND INSTALMENT.

THE COMPLETE WORKS OF

CHARLES LAMB

EDITED BY THOMAS HUTCHINSON,

EDITOR OF "THE OXFORD WORDSWORTH."

IN NINE MONTHLY VOLUMES.

This will be the fullest, and it is hoped, the most accurate edition of Charles Lamb's Works yet produced. The publishers' chief aim being to present a thoroughly trustworthy text, the two volumes collected and edited by Lamb himself in 1818 will be taken as the textual standard for the earlier works; while with these the Sonnets, etc., in the Coleridge volumes of 1796 and 1797, the first editions of *Rosamund Gray* and *John Woodvil*, and the various verse and prose originals in the *Champion*, the *Reflector* and the *Monthly Magazine*, etc., will be carefully collated, and all variants recorded in the footnotes. *Elia*, and the *Last Essays of Elia*, will be reprinted from the editions of 1823 and 1833 respectively; but each Essay will be compared with its original in the *London Magazine* or elsewhere, the variations punctually noted, and the cancelled passages given in full. In all other instances the text of the *editio princeps* will be followed. An effort will be made to rearrange the letters in stricter accordance with their chronological order. Brief notes will be added, wherever necessary, to explain and illustrate the text.

CONTENTS.

Vol.	I.	Poems, Plays, and Prose, 1794-1818. Vol. i.	*May* 1, 1901.
,,	II.*	,, ,, 1794-1818. Vol. ii.	*June* 1, 1901.
,,	III.	Tales from Shakespeare, 1807.	*July* 1, 1901.
,,	IV.	(1) Mrs. Leicester's School (1807), (3) Poetry for Children (1809). (2) Adventures of Ulysses (1808), (4) Prince Dorus (1811).	*Aug.* 1, 1901.
,,	V.	The Essays of Elia.	*Sept.* 1, 1901.
,,	VI.	Prose, Miscellanies, etc., from 1819 onwards.	*Oct.* 1, 1901.
,,	VII.	Last Essays of Elia; Later Verse, etc.	*Nov.* 1, 1901.
,,	VIII.	Letters of Charles Lamb. Vol. i.	*Dec.* 1, 1901.
,,	IX.	,, ,, Vol. ii.	*Jan.* 1, 1902.

*N.B.—These two volumes will give the contents of the *Works* of 1818, together with many early verses and five prose pieces never collected by their author.

room on that shelf for Miss Ellen Thorneycroft Fowler's "Love's Argument, and other Poems," and make a note of the fact that she is the first of her sex to merit such an election.

For it is a quite exceptional thing to find a woman-poet with a genuine sense of humour, and Miss Fowler brings to her poetry all the wit and brightness and quaintly happy turn of thought and expression that won such wide and instant popularity for her novels. There are no posturings here or affectations, but just the same strong, alert personality working as forcefully in a different and more difficult medium. The keynote of the whole book is a breezy, tolerant optimism, with a quieter, serious undertone sounding throughout that deepens in some of the "Sacred Verses" to a profound religious earnestness.

When you close the book you will not be sure whether you remember it most for its high seriousness, its whimsical worldly wisdom or its sunny humour, but you *will* remember it, and gratefully, in these days when our poets are too apt to "bring the eternal note of sadness in" and leave out every other.

NOVEL NOTES.

THE INVADERS. By Louis Tracy. 6s. (Pearson.)

The author of "The Final War" works once more on our nerves. "The Invaders" is as thrilling a story as even the most *blasé* reader need desire. The time is Now; the invaded country our own; and the invaders determined rascals, Germans and Frenchman, who are on us and among us without any warning; who succeed in taxing all our resources, and giving us a very big scare. North and south, on sea and land, everywhere and by the most powerful and the latest scientific destructive apparatus, we are attacked; and if it were not for a plucky Major and a genius of a boy—once under-boots in a hotel, and in due time V.C.—we should be ground underfoot by Prussian and Parisian heels. We are saved—to play the disagreeable *rôle* of schoolmaster to Europe. Mr. Tracy sees us first whacking the French and Germans soundly, condemning our invaders to hard labour and oakum-picking in our common prisons, shaking our cane in the faces of the other nations, and after making them by our threats very quiet boys, patting their heads, and leading them to a period of universal prosperity, the best chance of the pickings being reserved strictly for ourselves. Mr. Tracy is clever at reflecting current opinion. He has heard the cheers for the Kaiser in London streets lately, so he acquits him of all blame in the matter of the invasion, "in which Germany had lost all her navy and the flower of her army," imagining him almost rejoicing in the misfortune and its lesson. But Europe will not be ruled by pedagogues.

DUKE RODNEY'S SECRET. By P. Primm. 6s. (Jarrold.)

Rodney keeps his secret an unaccountably long time, till it is a fizzle in the end. Mr. Primm has invented mysteries and coincidences, enough to stock three novels; but the weak sentiment he has poured over all his work prevents our feeling one strong sensation from first to last.

THE PRIDE OF RACE. By B. L. Farjeon. 6s. (Hutchinson.)

Mr. Farjeon's new story is so overflowing with amiability that when a villain goes unforgiven in the end we are astonished, and perhaps a little relieved, at a touch of human reality. The hero, Moses Mendoza, is a Jew who gathers money all the day, and spends it all the night, on philanthropic objects. He is ugly and rough and uneducated, and will be pronounced an angel or a trump, according to the reader's vocabulary. His son Raphael, an Oxford young man, with all his father's virtues, is wanting in his picturesqueness. The alliance of the Mendozas with the highborn Lynwards might, in other hands, have made excellent comedy. In Mr. Farjeon's it is mainly used for moral and sentimental purposes. Moses and the Earl fraternising after their honourable and quite temporary bankruptcy is a beautiful sight, having for its noble climax the humbling of the haughty Lady Julia before her coarse-featured, "h"-less, and most virtuous father-in-law. The sentiment, laid on with a trowel, is rather cloying in the end; but the book is a generous if not very subtle effort to cure racial antipathies.

A WAYSIDE WEED. By A. F. Slade. 6s. (Hutchinson.)

Here is an honest, wholesome story, marked here and there by genuine ability, and with one or two regrettable mistakes. The old tale of the betrayal of a simple village girl is retold with some interesting variations, and with what is often wanting in stories of the kind—a great deal of common sense. The heroine, for such she is, in spite of her early mistake, is excellently managed from first to last. After all her development, brought about by change of circumstance and experience, she remains her own essential self to the end. The writer has grasped one of his characters at least clearly and firmly. The rest, too, are above the average in conception, though Lindsay, the great tenor, gets out of hand towards the end, and his long arguments in apology for the villainy of his youth to his unconscious son, are as wanting in probability as in dignity. The pure, hard, untempted, unforgiving temper of the son is dealt with in a manner more true to life.

AMUSEMENT ONLY. By Richard Marsh. 6s. (Hurst and Blackett.)

The contents of this volume do not belie the title. Most of the stories in it will wile away an idle half hour or so agreeably, if edification or artistic pleasure or intellectual subtlety be not looked for. They are nearly all farcical. "Aunt Jane's Jalap," indeed, is more farcical than funny, and perhaps not one of them displays what would strictly be called humour. They are but food for laughter, made for "amusement only."

THE TAPU OF BANDERAH. By Louis Becke and Walter Jeffery. 6s. (Pearson.)

Mr. Becke makes frequent dips into his Pacific experiences, and it is seldom that he does not bring up something picturesque and interesting. Of late we have seen some signs in him of a sense of the story-writer's responsibilities, some acknowledgment that a few stray anecdotes of adventure, some random description of nature or of seafaring life, do not necessarily make a book. His power of portraiture and his sense of form are growing, and he is more readable. The present volume shows at least no going back in these respects. "The Tapu of Banderah," "The Brass Gun of the Buccaneer," "Jack Renton," and "In the Far North," were worth telling, as mere stories, and "The Beginning of the Sea Story of Australia" is a picturesque bit of history. Something of the note-book clings even to the present volume; but the authors have, at least, omitted many of the dull and irrelevant pages.

DRISCOLL, KING OF SCOUTS. By A. G. Hales. (Arrowsmith.)

As soon as we opened this "romance of the war," and read that "Colonel Glasseye was a man of noble blood, etc., etc.," we felt sure we were to be treated to a diatribe on Sandhurst methods. We were. But the actual story of Driscoll is quick and stirring; he himself is a mixture of caution and recklessness dear to the heart of all lovers of adventure stories, and his Irish accent makes his every word impressive. Except for one or two objections, this seems to us to be decidedly a book for boys. Driscoll is essentially a boy's hero; lovers of "Jack Harkaway" and Dick Turpin do not cavil over probabilities; and riding, fighting, and planning a *coup* are well written of here. The points, however, to which English boys, at any rate, would object are—Christian de Wet presented as an incarnation of most of the virtues; and Mr. Hales's very frequent similes. Boys who read war stories want to see the veldt as it is, and the farms as they are, and so on; but Mr. Hales always sees them "like something else." A farm on the veldt with him "lies against the cheek of Nature like the lips of a lover." Soldiers' graves "rose from the ample breast of the veldt like scars on the face of a matron." When Driscoll winked his eye, it was "not suddenly, as a star peeps from behind a cloud, but with majestic solemnity as the moon rises above an African kopje." Everything, it is quite possible, *is* rather like something else; but after a while we would rather take it for granted and get on with the story. When we do get on with this story we find it very readable, and we realise the value of such a man as Driscoll at such a time.

THE BOOKMAN'S TABLE.

A HISTORY OF CHINESE LITERATURE. By Herbert A. Giles, M.A., LL.D. 6s. (Heinemann.)
CHINA: HER HISTORY, DIPLOMACY, AND COMMERCE. By E. H. Parker. 8s. net. (Murray.)

The man who undertakes to touch even the fringe of Chinese literature is so rare, and the undertaking itself is so stupendous, that when such a man speaks we listen intently, knowing that we shall hear of matters which, in all probability, have never, or seldom, been heard of before. The present volume, possessing as it does this attraction of rarity, possessing also the attractions of genuine research combined with lucidity of style, is a volume of very real charm and interest. Dr. Giles claims that this is the first attempt made in any language, including Chinese, to produce a history of Chinese literature; it is therefore proportionately notable. Old, old China, with its legends and records of thousands of years before the Christian era, is a big subject to grapple with; but the present author has contented himself with the sixth century B.C. as a starting-point; and after dealing with the legendary ages and the origin of writing, comes to the earliest and the greatest of Chinese literary men—Confucius—who not only wrote, but saved the writings of others. From Confucius he guides us through all the many dynasties, and their accompanying and slowly developing dramas, novels, poems, and so forth; and in so doing reveals many phases of Chinese character hitherto unguessed by the ordinary reader of Chinese history. The book is unique, and Mr. Gosse may be complimented on having secured it for his "Literatures of the World" Series. The book which Mr. Parker has written deals with China from a different aspect—except for the resemblance of period, which, again, is from the earliest times to the present. Here we see the Chinaman in his more alert moods—more as we are accustomed to think of him; for in diplomacy and commerce, whatever side he shows us, we may be sure it will seldom be the literary or sentimental one. This volume is the result of five-and-twenty years' residence in the Celestial Empire, in various provinces; and it embraces the geography, trade, government, religion, and characteristics—all observed with a broad observation. And if Mr. Parker seems, occasionally, a little inclined to snap at persons of whom he has disapproved in the past, or whom he expects to find offensive in the future, this does not prevent his history of China being an interesting book and a piece of good work.

ALGERNON CHARLES SWINBURNE. A Study. By Theodore Wratislaw. English Writers of To-day. 3s. 6d. (Greening.)

At the outset we thought Mr. Wratislaw's book was going to be very tame and very dull. What could be a duller plan for a study of the kind than to begin with a criticism of a writer's earliest volume, and go on to his last in strictly chronological order, with hardly an attempt at grouping or at presenting a general view? Then his judgments on Swinburne's poetical work, while very sensible, while almost duly appreciative, are just a little obvious and tame, though there are things to be contradicted and a little wondered at. He picks out, for instance, the faked-up "Jacobite's Farewell" and "The Jacobite's Exile" for special praise. He deeply regrets "The Armada" does not cut out Macaulay's as a schoolboy's recitation. And he shirks a disagreeable task by dismissing "Rosamund" as too recent for comment. But neither timidity nor tameness is a note of his book. As to his judgment of the prose works, we can only wish experience and study will give him a purer ideal of English, and one both austerer and gentler of the critic's office. Mr. Swinburne rouses our attention when he writes of other writers; but as to no other critic being "more lucid" or possessing "clearer insight"—well, it would not be difficult to name fifty. But it is in dealing with other writers and other matters besides the subject in hand that he gives himself rein, and shows he is not dull. Mr. Wratislaw has a great capacity for disliking—in a literary sense; and his feelings are expressed with the candour, the vigour, and, we must add, the rudeness of a fresh, untutored schoolboy. Hear him dismiss Matthew Arnold's claims to guide our taste. "The perfect politeness of Swinburne's demolition of the uncritical positions thrown up by the poet who was transformed by the combined atmosphere of Rugby and Oxford into the likeness of a perfect prig, is as amusing as it is subtle." He is annoyed at the pains Swinburne took to demolish Byron. "A puff of derision would have been sufficient." He talks of "the divorce-court atmosphere" of Tennyson's "Tristram," and "the stupid doggerel," "the slipshod inanities of Arnold's tuneless jingle" on the same subject. With "pedant" and "sophist," Wordsworth and Coleridge are lightly let off. Over his expressed opinions on Mr. Gladstone and the French nation let us draw a veil. His audacity on quite irrelevant matters is magnificent. "C'est magnifique, mais ce n'est pas la critique!"

THE LIFE OF E. HERBER EVANS, D.D. From his Letters, Journals, etc. By the Rev. H. Elvet Lewis. 6s. (Hodder and Stoughton.)

"The Welsh Spurgeon" describes with sufficient accuracy the subject of this memoir. He had Spurgeon's eloquence, a large share of his humour, and more than his poetic sensibility. Indeed the delight in nature and the simplicity of his friendships chiefly attract the reader of this memorial of Dr. Evans. With the orator's gifts, a striking appearance, perfect coolness in presence of an audience, inexhaustible fertility of illustration, deep convictions, and facile utterance, he was able to sway the hearts of his countrymen at will. With English audiences also he was so popular as to rise to the highest distinction which the Congregational Union can confer. His life was a very busy one, and he had more than his own share of sorrows. The memoir is well managed; there are not too many letters, nor too many tributes, nor too much journal, but a modicum of each, dexterously woven together into a readable book.

SEVENTY YEARS AT WESTMINSTER. With other Letters and Notes of the late Right Honble. Sir John Mowbray, Bart., M.P. Edited by his Daughter. 8s. 6d. (Blackwood.)

To have lived in the reign of three monarchs before Queen Victoria came to the throne; to have known three coronations; to have set eyes, even if unconsciously, on the First Napoleon—these things are sufficient to make a man interesting as an antiquity, as well as a storehouse of information. It is, naturally enough, as a picture of State and political life—chiefly political—that this journal is so vivid and valuable. From the very nursery Sir John Mowbray—then John Cornish—was a politician, confirmed in Toryism, watching the struggles between Mr. Canning and Mr. Peel. In his boyhood, at Westminster School, he made the most of the ancient privilege accorded the scholars, that of going in and out of the Houses of Parliament when they liked; so that what with this early training, and his energy at the Union debates at Oxford, he seems to have belonged to political life long before he formally entered the House of Commons, as member, in 1853, and of which he was the Father in 1898. As a comment on social events, a record of customs and changes, a gossip dealing with notable personages, this volume—almost entirely autobiographical—is thoroughly attractive, for Sir John had the gift of writing reminiscences with freshness and humour. But beyond this the book is valuable, for, in its way, it is a piece of history both of the Parliament and the nation.

HELENA FAUCIT (LADY MARTIN). By Sir Theodore Martin, K.C.B. 10s. 6d. net. (Blackwood.)

As a deeply appreciative memorial of a beautiful, kindly woman and a sincere and gifted actress, this book cannot fail to fulfil its purpose; for it proves by many a private opinion and many a public declaration that Helena Faucit was beautiful and kindly, sincere and gifted; and that the world in general, and one man's heart in particular, were brightened by her existence. If there are some who may be inclined to complain that little is here told of other gifted actors and actresses, and nothing of notable theatrical periods and events, they must bear in mind that Sir Theodore Martin did not set out to write a volume of theatrical history, but a memoir of Helena Faucit, the actress, and Lady Martin, the wife. And this, surely, he has done with a fulness of affection and admiration which commands sympathy and assent.

THE NEW BOOKS OF THE MONTH.

JANUARY 15TH TO FEBRUARY 15TH, 1901.

THEOLOGY AND PHILOSOPHY.

BURKITT, F. CRAWFORD, M.A.—Two Lectures on the Gospels, 2/6 net ..... *Macmillan*
[The two lectures delivered by Mr. Burkitt at the University Extension Summer Meeting, at Cambridge, last year. In them he deals very fully and minutely with the text of the four Gospels, and with the Gospels themselves as separate works. An immense amount of thought and research has evidently been devoted to the composition of these careful and critical papers.]

JOWETT, BENJAMIN, M.A.—Sermons on Faith and Doctrine. Edited by the Very Reverend the Hon. W. H. Freemantle, D.D., 7/6 ..... *Murray*

KNOX LITTLE, W. J., M.A.—A Manual of Confirmation and Holy Communion, 1/6 ..... *Skeffington*

MOFFATT, JAMES, B.D.—The Historical New Testament. A New Translation, 16/- ..... *T. & T. Clark*

SMITH, GEORGE ADAM, D.D., LL.D.—Modern Criticism, and the Preaching of the Old Testament, 6/- ... *Hodder & Stoughton*

SMYTH, JOHN.—Truth and Reality, 4/- ..... *T. & T. Clark*

Things Concerning Jesus, 2/- ..... *Skeffington*
[A little volume of short "Readings" for Lent. It is compiled with sense and sympathy, and includes some well-selected verses.]

Twentieth Century New Testament, The. Part II. 1/-, 2/-, and 3/- ..... *H. Marshall*
[This part contains the Apostle Paul's Letters to the Churches. The translators are doing useful work in presenting the New Testament in simple, modern English. The whole task is evidently being carried out with care and scholarship; helpful details are included, and criticism is desired rather than shunned.]

NEW EDITIONS.

ALLEN, GRANT.—The Evolution of the Idea of God, 7/6 net *Richards*
[A reprint, at a lower price, of the author's serious endeavour to trace religions to their source, and trace the idea of God from its rudest and crudest beginnings.]

Book of Job, The, 1/- net ..... *Gay & Bird*
[In small compass, with good margins and clear type, this miniature book is very attractive.]

GRIFFITH-JONES, E., B.A.—The Ascent Through Christ, 3/6 *Hodder & Stoughton*

HORT, FENTON JOHN ANTHONY, D.D.—Sermons on the Books of the Bible, 3/6 ..... *Macmillan*

FICTION.

AMES, HUGO.—The Tragedy of a Pedigree, 6/- ..... *Greening*
[People were very anxious that Sir Arthur Welwyn should marry; it seemed almost a catastrophe that he should be the last of his race; but he should not have married a woman who "grated on his fine sensibility," in whom "an indefinable something was wanting;" it was not fair to himself, and may have been even a little uncomfortable for her. And there was Lady Cullaby (who would not have grated at all) under his very nose, so to speak: he noticed her afterwards, when it was too late. It was indeed a tragedy, which has forced its way out to the very cover of the book.]

BATES, HAVERGALL.—The Believing Bishop, 6/- ..... *Allen*

BECKE, LOUIS, AND JEFFERY, WALTER.—The Tapu of Banderah, 6/- ..... *Pearson*

CROTTIE, JULIA, M.—The Lost Land, 6/- ..... *Unwin*

DAVIDSON, JOHN.—Self's the Man, 5/- net ..... *Richards*

DUNN, ARCHIBALD, JUNR.—The Fading of the Light, and Other Stories, 3/6 ..... *Scott*
[A dozen stories, or articles, of average merit, brightened either by sensational incident or a certain flippant treatment.]

Englishman's Love-Letters, An, 2/6 net ..... *Unicorn Press*

FOULKE, WILLIAM DUDLEY.—Maya. Illustrated. 5/- ... *Putnam*
[A curious mixture of history, topography, and fiction. Maya is a princess in the sixteenth century, an admirable heroine. Sandoval, her husband, is a fine fellow, too, in his way; trials of banishment, treachery, and death, are meted out in sufficient quantity; we follow the characters through real country to genuine buildings; and pictures are given to show us the veritable carving on the stone. A most interesting effort.]

GASSIOT, HARRIET (MRS. A. BARTON).—Scott's "Old Mortality." Edited, with Introduction and Notes, by W. M. Mackenzie, M.A. 6d. net ..... *A. & C. Black*
[A "Reader" for young people. The abridgment is carefully done.]

HALES, A. G.—Driscoll, King of Scouts ..... *Arrowsmith*

LANGBRIDGE, FREDERICK.—Love Has No Pity, 6/- ..... *Digby*
[In his dedication to Mr. J. S. Fletcher the author writes:

"It's all a bungle—but what's the matter?
Like it for sake of the years ago."

That may be all very well for Mr. Fletcher, but we should like it better if it were not quite all a bungle; there is good stuff in it, but it needs straightening.]

MARSH, RICHARD.—Amusement Only ..... *Hurst & Blackett*

MEADE, L. T.—Daddy's Girl, 3/6 ..... *Newnes*
[Daddy's Girl declared she "wouldn't be a flabby good girl for all the world," but all the same she does good service, and is a charming little heroine in a story of domestic unhappiness and big temptation.]

MIDDLEMASS, JEAN.—A Wheel of Fire, 6/- ..... *Digby*
[An uncomfortable story. Lovers sort themselves out a little in the end, but the general confusion of affections works terrible havoc first. The most beautiful girl in the book has to be drowned, and the "always delightful and charming" hero behaves "more like a madman than anyone who is sane;" which description may be applied according to the reader's fancy.]

MONTAGUE, LILY H.—Naomi's Exodus, 3/6 ..... *Unwin*
[Naomi's exodus—or one of them—was from the kitchen at the back of a small chandler's shop in a Jewish quarter of West London. She was boisterous and contented with Jacob, her lover, and her lot in general, till she met Mrs. Finch, a Christian; after which she had "ideas," and moped; and then walked away to fight out life in her own way, *minus* Jacob. She meets real love then, and makes real renouncement. The book is uncommon, perhaps a little crude in parts, but certainly worth reading.]

PRIMM, PERRINGTON.—Duke Rodney's Secret, 6/- ..... *Jarrold*

SLADE, A. F.—A Wayside Weed, 6/- ..... *Hutchinson*

TRACY, LOUIS.—The Invaders. Illustrated by Lawson Wood. 6/- ..... *Pearson*

VIZETELLY, ERNEST A.—A Path of Thorns, 6/- ..... *Chatto*
[First little child, then woman, the heroine of this novel tells her own story, and reveals herself in a far more natural and pleasing way than is usually possible in this form of fiction. It is a full, spirited tale of French life, contains much charm and picturesqueness, and those leaps from poverty to luxurious surroundings, from obscurity and mystery to mystery and excitement, which are so pleasantly possible when told by a good teller, and so attractive to read of.]

NEW EDITIONS.

CLARK RUSSELL, W.—Romance of a Midshipman, 6d. ..... *Newnes*

CONWAY, HUGH.—A Family Affair, 6d. and 3d. *Sir W. C. Leng & Co.*
[No. 25 of the *Weekly Telegraph* novels. There is genuine worth in this story, which comes to us again with fresh attractiveness.]

COOPER, FENIMORE.—The Pioneers. Illustrated by H. M. Brock. 2/6 ..... *Macmillan*
[This old favourite is made newly inviting by Mr. Brock's spirited illustrations.]

MARSH, RICHARD.—The Strange Wooing of Mary Bowler, 6/- *Pearson*
[Private rehearsals of a play afforded very good opportunities for the wooing, for the "aspiring dramatist" had cast his characters carefully. The number of villains in the story—the real story, not the play—is rather unusually large for one house-party, but they were more necessary than usual, and they all helped on the wooing. Even Portland contributed one towards the business, and Mr. Marsh knows the value of a rarity of that sort.]

SCOTT, SIR WALTER.—Guy Mannering, 2/- net ..... *Nelson*
[All Scott-lovers will be delighted to know that the Waverley novels are to be included in this uncommonly attractive series of reprints. Nothing could be more inviting than the present edition.]

SCOTT, SIR WALTER.—Woodstock. With Introduction and Notes, by H. Corstorphine. 1/6 ..... *A. & C. Black*
[A school edition of Scott, well annotated.]

SMART, HAWLEY.—At Fault. 6d. ..... *Ward, Lock*
[A wonderfully cheap edition of Hawley Smart's exciting tale. The cover is a wonder of colour printing.]

STEVENSON, ROBERT LOUIS.—New Arabian Nights, 6d. ... *Chatto*
[Sixpence, and gratitude, are given for this new edition.]

THACKERAY, WILLIAM MAKEPEACE.—The Adventures of Philip, Catherine, etc., Barry Lyndon. 2/- ..... *Nelson*
[Volumes X. XI. XII. of the really excellent India Paper Series, in which Messrs. Nelson and Sons are doing such excellent service to all booklovers.]

WHYTE-MELVILLE, G. J.—Bones and I, 3/6 ..... *Ward, Lock*
[Contains the spirited discussions between the author and his skeleton-companion. Mr. A. Forestier illustrates the volume.]

POETRY, MUSIC, AND THE DRAMA.

HENDRY, HAMISH.—Burns from Heaven, and Other Poems, 3/6 net *Richards*
[The Heaven from which Burns comes compares favourably, after test, with Scotland. He has friends there—

"Shelley, whose gowden filts galore
Keeps a' herps waitin';
Coleridge, whiles seraph—whiles a bore,
Like Milton's Latin!"

—and many another; so decides to forsake his birthplace. The poems are varied, and full of life; and a touch of Burns' own raciness may be found in them.]

MOORE, REV. W.—Eyes in Solitude, 5/- ..... *Elliot Stock*
[The author of these poems has written with the evident desire to do more than make melody. He gives us some sharp contrasts between Man and Nature, Sin and Beauty; and notes of tragedy are struck. There are some interesting translations included in the volume; and we meet such old friends as Keats' "Endymion" and Gray's "Elegy" dressed in Latin.]

MORTON, JESSIE M'INTOSH.—The Broken Bowl, and Other Readings, 6d. ..... *Menzies*
[A collection of lively "readings," mostly in dialect extremely Scottish.]

"SAPPHO."—Rhapsodies ..... *Bowring*
[To name oneself "Sappho," and one's efforts "Rhapsodies," is to court laughter. We do not laugh, however; we are a little depressed.

"You may forget that happy hour
When you were like some strange sweet flower,
Your eyes smote mine with magic power.
O, sweetheart! love deep strong and true,
Passionate, I gave all to you,
Skies heavy grey or burning blue!"

That is a verse. No, we do not laugh.]

SARGANT, ALICE.—Death of Oscar ..... *Macleod (Edinburgh)*
[A narrative poem, in twelve cantos, and heroic style. It introduces many of the old Celtic characters, and weaves them into an interesting legendary romance.]

SHAW, BERNARD.—Three Plays for Puritans, 6/- ..... *Richards*

Welsh Poets of To-Day and Yesterday. Translated by Edmund O. Jones. 1/- net ..... *Ellis*
[A second series of these Welsh translations; which have met with so much appreciation. The translator hopes in time to compile a fairly adequate anthology of the Welsh nineteenth century poets. It will assuredly be welcomed.]

NEW EDITIONS.

KEATS, JOHN.—The Complete Works. Vol. III. Edited by H. Buxton Forman. 1/- net ..... *Gowans & Gray*
[Continues this exceptional edition, and contains the posthumous and fugitive poems, 1819-1820; also essays and notes.]

Shakespeare's Sonnets, 2/6 net ..... *Gay & Bird*
[Another volume of the beautiful little "Bibelot" series. Mr. Potter Briscoe's Introduction, is, as usual, concise and useful.]

SMART, CHRISTOPHER.—A Song to David, 1/- net ... *Elkin Mathews*
[Smart's "wonderful burst of devotional rapture," as Mr. Streatfeild aptly names it; now printed in its entirety. Mr. Streatfeild's Introduction is excellent.]

LAW, PHILOLOGY, SCIENCE, ART, SCHOOL, AND TECHNICAL BOOKS.

ALLEN, GRANT.—In Nature's Workshop, 3/6 ..... *Newnes*
[A volume of natural history facts and explanations, written with all the charm, facility, and intelligence which made the author's efforts in this direction perhaps the most enjoyable of all his literary work.]

BLOUNT, BERTRAM.—Practical Electro-Chemistry, 15/- net *Constable*
[A valuable addition to the literature of this subject. The author's desire has been to describe the electro-chemical processes which have been, or are likely to be, used industrially. The volume is usefully illustrated.]

BRYDEN, H. A.—Animals of Africa, 6/- ..... *Sands*
[A companion volume to "Types of British Animals," by F. G. Aflalo. It is a simple book on Natural History without being a foolish one. It deals clearly with the subject of African animals, and is very well suited to young students; being neither pedantic, nor insulting to the intelligence.]

ELY, RICHARD T., Ph.D., LL.D.—Outlines of Economics, 5/- net *Macmillan*
[The scope of this book is wide, the presentation of the subject sensible and popular. Beginning with the economic life of uncivilised man, the author passes on through the historical phases of economics to private and public economics, and brings the subject down to its most modern aspect. The volume is eminently suitable for students.]

Europe. Blackie's Continental Geography Readers, 1/- ... *Blackie*
[The first of a series of five books which shall teach geography vividly and brightly by means of readings assisted by maps. The scheme seems to be very good—this initial volume certainly is.]

EVERETT, J. D., M.A., D.C.L., F.R.S.—Electricity, 4/6 ... *Blackie*
[This is Part III. of Deschanel's Natural Philosophy. It gives the electrical theory in its modern form, lucidly and connectedly, and contains other valuable additions—notably a chapter on electrostatics, and many illustrations.]

GUTHRIE, JAMES.—An Album of Drawings ..... *Brimley Johnson*
[Contains two and twenty clever and characteristic specimens of Mr. Guthrie's powers. There is much exquisite work in them, and the drawings are well and carefully reproduced.]

JULIEN, FRÉDÉRICK.—Parlons Français, 2/6 ..... *Blackie*
[No land of progress being able to tolerate the old method of teaching French, M. Julien not only declares the fact, but here provides a thoroughly practical and well-though-out method for teaching the language in a sound, conversational manner.]

Self-Educator in German. Edited by John Adams, M.A., B.Sc. 2/6 ..... *Hodder & Stoughton*
[With modesty of aim, but thoroughness of execution, this volume undertakes to help a student to teach himself to read German well, to write it, at any rate, intelligibly, and even talk it sensibly on the occasions which draw speech from the ordinary traveller. This Self-Educator Series in every way fulfils its title.]

NEW EDITIONS.

Livy. Book XXI. With Introduction, Notes, etc. By George G. Loane, M.A. Illustrated. 2/6 ..... *Blackie*
[There is much in this edition, with its able Introduction and helpful touches throughout, not only to teach, but to interest boys, and lead them to fuller and more advanced books on the subject.]

PAYEN-PAYNE, DE V.—French Idioms and Proverbs, 3/6 ..... *Nutt*
[Each edition of this book has won its success deservedly. The Appendix of the last edition is incorporated in this; and other improvements have been made.]

STEWART, A. T., A.I.E.E.—Electricity Simplified, 1/6 ... *Chambers*
[A new edition of this practical little treatise, which has already proved its worth.]

TADD, J. LIBERTY.—New Methods in Education, 8/6 net *Sampson Low*
[This is the abridgment of the author's original work on Education, which has already proved so influential, and attracted so much attention in all countries.]

HISTORY, BIOGRAPHY, AND TRAVEL.

ADAMS, JAMES, M.D.—Burns's "Chloris:" A Reminiscence, 6d. *Morison*
[Gives a personal reminiscence of the "Lassie wi' the Lint-white Locks," and does much to make clear her story and her relations with Burns. A facsimile of Burns's "Song of Death" is given.]

ALLEN, ALEXANDER, V. G.—The Life and Letters of Phillips Brooks. With Portraits and Illustrations. 2 Vols. 30/- net *Macmillan*

Antiquary, The. Vol. XXXVI. ..... *Elliot Stock*
[The latest volume of this magazine devoted to the study of the past. It is, as always, wide in its range of subjects, thorough in its treatment, and intensely interesting to all who find pleasure in antiquarian lore.]

Author of "An Absent-Minded War."—The Army from Within, 3/6 ..... *Sands*

BLOK, PETRUS JOHANNES.—History of the People of the Netherlands. Part III. Translated by Ruth Putnam, 12/6 *Putnam*
[This volume deals with the war with Spain, 1568-1621. Professor Blok has given the utmost care to this very important period of Dutch History; and his translator has followed him with admirable understanding and precision.]

Byron's Letters and Journals. Vol. V. Edited by Rowland E. Prothero, M.A. 6/- ..... *Murray*

CARMICHAEL, MONTGOMERY.—In Tuscany ..... *Murray*
[A book by no means to be missed by those who love Tuscany already; and to be recommended to those who wish to love her later. The usual guide-book information is absent; but the quality of the material given in its stead is very good. Byways are dealt with, and Tuscan types, temperament, habits, strongholds, and comparatively unknown beauties. The many illustrations carry out the same scheme.]

CARTWRIGHT, JULIA (MRS. ADY).—The Painters of Florence. Illustrated. 6/- net ..... *Murray*

CRAIK, SIR HENRY.—A Century of Scottish History. 2 vols. 30/- net ..... *Blackwood*

GASPARY, ADOLF.—The History of Early Italian Literature. Translated by Herman Oelsner, M.A., Ph.D. 3/6 ..... *Bell*

GILES, HERBERT A., M.A., LL.D.—A History of Chinese Literature, 6/- ..... *Heinemann*

GOMPERZ, THEODOR.—Greek Thinkers. Vol. I. Translated by Laurie Magnus, M.A. 14/- net ..... *Murray*

HARLAND, MARION.—Hannah More. Illustrated. 5/- ..... *Putnam*
[Miss Harland has a pretty turn for writing of the home-life of celebrities. Hannah More lives in this volume; she moves about in her home, and reads, and writes, and meets her friends; and says terribly severe things about the fashions.]

HARLAND, MARION.—John Knox. Illustrated. 5/- ..... *Putnam*

JEBB, SIR RICHARD C., M.P.—Macaulay, 1/- and 2/- *Camb. Univ. Press*
[The lecture delivered at Cambridge last August to the University Extension Students. The charm and value of it led to an urgent request that it might be published.]

Letters of Cicero. Translated by Evelyn S. Shuckburgh, M.A. 4 vols. ..... *Bell*

MARTIN, EDWARD A., F.G.S.—Croydon, New and Old, 6d. net *St. Bride's Press*
[A new and revised edition of this "Homeland Handbook" which has revealed for the tourist, the visitor, or the resident, so many hitherto unguessed charms and antiquities. A library edition, bound in cloth, may be had for one and sixpence net.]

Martyred Missionaries of the China Inland Mission. Edited by Marshall Broomhall, B.A. 5/- ..... *Morgan & Scott*
[A pathetic collection of experiences of the missionaries who suffered during the crisis of 1900. The volume includes tales of peril and suffering of some who escaped. Sixty portraits are included, with maps and other illustrations.]

MAY, W. PAGE, M.D., etc.—Helwân, and the Egyptian Desert. With Articles by Prof. A. H. Sayce, LL.D., and Prof. G. Schweinfurth. 3/- ..... *Allen*
[Three admiring and authoritative writers have here combined in describing the beauties, benefits, and interests of this Egyptian health-resort. Map, illustrations, and useful details are added.]

NICHOLSON, MEREDITH.—The Hoosiers, 5/- ..... *Macmillan*
[The origin of the term "Hoosier" is not known; but for many years it has been applied to the dwellers in Indiana; and it is of these folks, their land, their life, their achievements, and their influence that Mr. Nicholson has written in this book. He sees their strong points and their drawbacks with clear eyes, and tells of them in a clear manner.]

CASSELL & CO.'S Announcements.

TWO IMPORTANT NEW WORKS OF FICTION.

READY SHORTLY, price 6s.

AFIELD AND AFLOAT.

By FRANK R. STOCKTON,

Author of "Mrs. Cliff's Yacht," "A Story-teller's Pack," "The Girl at Cobhurst," etc. With 12 Full-page Illustrations.

READY SHORTLY, price 6s.

A SOLDIER OF THE KING.

By DORA M. JONES.

NOW READY, THE THIRD AND CONCLUDING VOLUME OF

THE NATIONAL GALLERY.

Edited by Sir EDWARD J. POYNTER, P.R.A.,

Director of the National Gallery.

Illustrating every picture in the National Gallery. Issued under the sanction and with the authority of the Trustees of the National Gallery. In 3 vols.

Vols. I. and II. contain **The OLD MASTERS (Foreign Schools).**

Vol. III. contains **The BRITISH MASTERS and MODERN SCHOOLS**, including the Pictures at the National Gallery of British Art (Tate Gallery).

N.B.—The Edition is limited to 1,000 Copies, 950 of which have already been sold. The Publishers have advanced the price from £7 7s. net to £10 10s. net, and the price will be further advanced for the last 20 Copies.

THE CHEAP EDITION IN MONTHLY VOLUMES (PRICE 2s. 6d.)

OF

CASSELL'S CELEBRATED "CENTURY SCIENCE SERIES."

Edited by SIR HENRY ROSCOE, F.R.S., D.C.L.

JUST PUBLISHED.

MICHAEL FARADAY: His Life and Work.

By Prof. SYLVANUS P. THOMPSON.

"Prof. Thompson gives us a most fascinating sketch, and his book will help to deepen the interest in a character almost unique in the annals of science."—*Knowledge.*

CHARLES DARWIN AND THE THEORY OF NATURAL SELECTION.

By E. B. POULTON, F.R.S.

"A very readable account of Darwin's work."—*Speaker.*

Other Volumes will follow at Monthly Intervals.

THE HISTORY OF THE EMPIRE DURING THE REIGN OF QUEEN VICTORIA will be narrated in upwards of **2,000** quarto pages, profusely illustrated, in

The Century Edition

OF

CASSELL'S ILLUSTRATED

HISTORY of ENGLAND

"'Cassell's History of England' is excellent in every respect."—*The Times.*

"'Cassell's History of England' is a library in itself."—*The Scotsman.*

"'Cassell's History of England' is their *magnum opus*."—*The Irish Times.*

"The most interesting, instructive, and entertaining history of our country which has yet seen the light is 'Cassell's History of England.'"—*The Standard.*

which will be **Brought down to the present time.** The entire work contains upwards of **5,000 Pages,** with nearly **2,000 Beautiful Illustrations,** and records the history of the Empire, from the Earliest Period to the Present Time.

In Weekly Parts, price 6d.

A Series of Superb COLOURED PLATES has been prepared expressly for this Edition, and will form an unrivalled Gallery of Historical Works of Art.

Part 1 has been reprinted to meet the immense demand, and together with Parts 2, 3, 4, and 5, can now be obtained from any Bookseller.

CASSELL & CO., LIMITED, LONDON, PARIS, NEW YORK, AND MELBOURNE.

G. P. PUTNAM'S SONS' NEW BOOKS.

CONCERNING CHILDREN. By CHARLOTTE PERKINS (STETSON) GILMAN, Author of "Woman and Economics," "In This Our World," etc. Crown 8vo, cloth extra, 6s.

This book deals intimately and in a daringly original way with the education of children and the duties of parents. Mrs. Gilman is not wholly upon the side of the parent, but recognises and enunciates the principle that children have their rights and privileges, that respect is due to youth, age is too often pre-umptuous and exacting.

MOBY DICK; OR, THE WHITE WHALE. By HERMAN MERIVALE, Author of "Typee," "Omoo," etc. With an Introduction by Louis Becke. Illustrated with Portrait and four full-page Plates. Crown 8vo, cloth extra, 6s.

WHITE JACKET; OR, THE WORLD IN A MAN-OF-WAR. By HERMAN MELVILLE. With four full-page Illustrations. Crown 8vo, cloth extra, 6s.

THE LAWS OF SCIENTIFIC HAND-READING. A Practical Treatise on the Art commonly called Palmistry. By WILLIAM G. BENHAM. With about 800 Illustrations. 8vo, cloth, 18s. net.

The book is primarily a guide to hand-reading, and is so clearly written that the veriest novice may, by a careful study of its text and illustrations, become thoroughly acquainted with the art.

A HISTORY OF THE PEOPLE OF THE NETHERLANDS. By PETRUS JOHANNES BLOK, Ph.D., Professor of Dutch History in the University of Leyden. Translated by Ruth Putnam. To be completed in five parts. 8vo, cloth, each part 12s. 6d.

Part I. From the Earliest Times to the Beginning of the 15th Century.—Part II. The Gradual Centralisation of Power, and the Burgundian Period.—Part III. The War of Independence, 1568-1621.

THOMAS HENRY HUXLEY. A Sketch of His Life and Work. By P. CHALMERS MITCHELL, M.A. With Portraits. Crown 8vo, cloth, 5s.

A HISTORY OF POLITICAL PARTIES IN THE UNITED STATES. Being an Account of the Political Parties since the foundation of the Government, together with a consideration of the conditions attending their formation and development; and with a reprint of the several Party Platforms. By JAMES H. HOPKINS. 8vo, cloth, 12s. 6d.

A clear, concise history of American politics, which should be at the elbow of every statesman and politician, as well as the student of history.

Announcement List Now Ready.

24, BEDFORD STREET, STRAND, LONDON; and NEW YORK

ELLEN THORNEYCROFT FOWLER.

MISS FOWLER'S NEW VOLUME OF POEMS.

Printed on Hand-made Paper.

Love's Argument AND Other Poems.

NOW READY,

PRICE **6/-**

. . BY . .

ELLEN THORNEYCROFT FOWLER.

London: HODDER & STOUGHTON, 27, Paternoster Row, E.C.

90,000 COPIES SOLD IN ENGLAND AND AMERICA.

Concerning Isabel Carnaby.

. . BY . .

ELLEN THORNEYCROFT FOWLER

Illustrated.

Crown 8vo, Cloth,

6/-

The New Edition contains 8 Illustrations by FRED PEGRAM.

London: HODDER & STOUGHTON, 27, Paternoster Row, E.C.

Our Naval Heroes. Edited by G. E. Marindin, M.A. With an Introduction by Admiral Lord Charles Beresford, R.N. 16/- *Murray*

[Brings together in one volume some fine accounts of our best and well-known, and best and more obscure, naval heroes of the past. The articles are written by men who know and care for their subject; Lord Charles Beresford has written a sensible and inspiring introduction; and numerous excellent portraits are included.]

PARKER, E. H.—China: Her History, Diplomacy, and Commerce. With Maps. 8/- net ..... *Murray*

RALPH, JULIAN.—At Pretoria. With Portrait. 6/- ..... *Pearson*

ROY, JULES.—Saint Nicholas I. Translated by Margaret Maitland. 3/- ..... *Duckworth*

SMART, F. W. B., B.A.—The Age of Louis XI., 2/- net *A. & C. Black*

[A small volume of French historical readings. The extracts are from works of French contemporaries and historians, and give a vivid picture of the period. Notes and exercises are added.]

SPARKS, EDWIN ERLE, Ph.D.—The Men Who Made the Nation, 8/6 ..... *Macmillan*

[This is an outline of United States History from 1760 to 1865, shown by means of biographies of such notable men as Benjamin Franklin, the two Adamses, George Washington, Thomas Jefferson, Henry Clay, etc. The volume is rich in curious illustrations.]

SYMINGTON, ANDREW JAMES, F.R.S.N.A.—The Poet of Home Life, 3/6 ..... *"Home Words" Office*

[A pleasant volume of memories of Cowper; a biography and a criticism, kindly and sensible. The volume includes other centenary papers by Dean Farrar, Rev. John Callis, Judge Willis, Canon Wilton, and Rev. Charles Bullock.]

WEALE, W. H. JAMES.—Hans Memblinc. Illustrated. 5/- net *Bell*

WILKINSON, FRANK.—Australia at the Front. Illustrated by Norman H. Hardy. 6/- ..... *Long*

WRATISLAW, THEODORE.—Algernon Charles Swinburne, 3/6 *Greening*

NEW EDITIONS.

BENSON, ARTHUR CHRISTOPHER.—The Life of Edward White Benson, 8/6 net ..... *Macmillan*

[A carefully abridged edition of the original two-volume biography.]

CARLYLE, THOMAS.—The French Revolution, 2/- ..... *Ward, Lock*

[Carlyle's three-volume work complete in one volume, with a short, but apt and interesting Introduction, and many illustrations.]

DERING, EDWARD HENEAGE.—Memoirs of Georgiana, Lady Chatterton, 7/6 ..... *Art & Book Co. (Leamington)*

[A new edition of the author's most creditable biography of an uncommon woman, and sympathetic tribute to a wife.]

DICKENS, CHARLES.—American Notes: A Child's History of England, 2/- net ..... *Nelson*

[The ninth volume of Dickens' Works in the India Paper Edition—an edition to be most thoroughly recommended to all who wish, primarily, for good type in a small compass.]

Paston Letters, The: 1422-1509. Edited by James Gairdner. 4 vols. ..... *Constable*

STEEVENS, G. W.—From Capetown to Ladysmith, and Egypt in 1898. Edited by Vernon Blackburn. 6/- ..... *Blackwood*

[This edition contains some new letters which the author had vainly tried to get through to the *Daily Mail*, and which finally came home with his belongings from Ladysmith.]

THOMPSON, SILVANUS P., D.Sc., F.R.S.—Michael Faraday: His Life and Work, 2/6 ..... *Cassell*

[The man and his achievements are so admirably set forth in Professor Thompson's biography, and the whole story of Faraday's researches is so fascinating, that we welcome most heartily the inclusion of this first reprint into the well-known "Century Science Series" of Messrs. Cassell and Co.]

Victoria: 1837-1901. Events of the Reign. Compiled by Frederick Ryland. 1/- and 1/6 ..... *Allen*

[A new edition of this most handy volume, by which one can, at a glance, see the date of every notable event in Victorian history.]

MISCELLANEOUS.

BEARD, CHARLES.—The Industrial Revolution. With a Preface by Professor York Powell. 1/- net ..... *Sonnenschein*

Bunyan's "Pilgrim's Progress." Retold for the Young, by Rev. David Davies. Illustrated ..... *Simpkin, Marshall*

[A handsome book, and a very welcome form in which to introduce Bunyan's great allegory for the first time to children. It is most generously illustrated by Mr. D. R. Warry.]

English Miscellany, An. 21/- ..... *Clarendon Press*

HANDLEY, HUBERT, M.A.—The Fatal Opulence of Bishops, 5/- *A. & C. Black*

[In the face of facts as they are to-day, this volume would almost seem to be a little belated; the author, however, has stated his case against the riches, and palaces, and power of the heads of the Church; and no doubt courts argument. His book is evidently sincere and full of good intention.]

HOSKIER, MADAME.—Thoughts, Memories, and Meditations. Translated from the French by Constance White. 3/6 *Skeffington*

[A beautiful book. The day by day jottings of a woman who had no idea that her words would ever be published; who set them down in the midst of an ordinary life, unconsciously revealing a high and holy nature, and who ended them, unknowingly, just before her tragic death in the fire at the Bazar de la Charité, in 1897.]

Ideals in Ireland. Edited by Lady Gregory. Written by "A. E.," D. P. Moran, George Moore, Douglas Hyde, Standish O'Grady, and W. B. Yeats. 2/6 net ..... *The Unicorn Press*

[Shews us something of Irish thought, and Irish movement, and Irish ambition. The writing is, as it should be, luminous, forceful, at times impulsive, and at times confident—at most times confident. But, like the candlestick on the cover, it has twists in it.]

MACRAE, DAVID.—A Pennyworth of Matrimonial Humour *Morison*

Mind of the Century, The, 2/- ..... *Unwin*

[A reprint of the interesting and able articles which appeared in the *Daily Chronicle* last December, showing in a broad and general manner the tendencies of the Nineteenth Century in Art, Science, Theology, Education, and so on. There are sixteen papers, written by men who know.]

OESTERLEY, REV. W. O. E., M.A.—St. Francis of Assisi, 2/- *Skeffington*

[Six addresses: the first giving a vivid picture of the general state of Europe in the thirteenth century, the remaining five showing the beauty and faith and influence of the life of St. Francis.]

THORNTON, J. AND S. W.—Bookkeeping for Business Men, 3/6 *Macmillan*

[The author and the reader enter into partnership in this book; the one knowing everything, the other comparatively nothing. As, however, the author and the reader are filled, naturally, with a common desire to know the ins and outs of their business, and keep their accounts in a flourishing condition, it is the interest of both to bring about a balance both of intellect—or, rather, knowledge—and wealth. This volume, clear, thorough, and accurate as it is, makes the matter quite easy, and we leave the firm of Thornton and Reader in an excellent financial position. We recommend the book.]

TOLSTOY, LEO.—How Shall We Escape, 1d. ..... *Free Age Press*

[A short pamphlet on land-slavery, and the condition and hardships of the working-man in Russia.]

NEW EDITIONS.

ROOK, CLARENCE.—The Hooligan Nights, 3/6 ..... *Richards*

[A new edition of the sketch of "Young Alf," the youth who was forbidden to us as a hero when first we made his acquaintance; but of whom we may now think as we like. Such are the fortunes of war.]

ROWNTREE, JOSEPH, AND SHERWELL, ARTHUR.—The Temperance Problem and Social Reform, 6d. ..... *Hodder & Stoughton*

[An abridged edition of this immensely popular work, retaining all the more important facts, and the practical proposals set forth in the larger work.]

TAYLOR, JEREMY.—The Rule and Exercises of Holy Living. 2 vols. 1/6 net each ..... *Dent*

[Another well-considered addition to the invaluable *Temple Classics*.]

THE YOUNG AUTHORS' PAGE.

IMPORTANT NOTICE.

NEW REGULATIONS FOR THE YOUNG AUTHORS' PAGE.

In future all criticisms of MSS. will be posted direct to the authors as soon as possible after receipt. Two coupons out from current numbers of "The Bookman" (see below), together with a stamped addressed envelope, must be enclosed with each MS.

All communications must be addressed to the Editor of the Young Authors' Page, "Bookman" Office, 27, Paternoster Row, London.

Terms for fuller opinions on MSS. may be had on application. Every endeavour will be made to return MSS., but should writers desire their MSS. returned, they must send stamped addressed envelopes or wrappers. When this rule is complied with we shall make every endeavour to return the MSS. But we undertake no responsibility whatever for their custody or safe return, and writers are earnestly requested to keep copies.

COUPON.

YOUNG AUTHORS' PAGE.

MARCH, 1901.

Prof. GEORGE ADAM SMITH'S
NEW WORK.
PRICE 6s., CLOTH.
MODERN CRITICISM,
And the Preaching of
THE OLD TESTAMENT
Eight Lectures on the Lyman Beecher Foundation, Yale University, U.S.A.
BY
GEORGE ADAM SMITH, D.D., LL.D.,
Professor of Old Testament Language and Literature, United Free Church of Scotland, Glasgow College.

DR. ROBERTSON NICOLL says:

"Dr. George Adam Smith has given us a fresh, brilliant, Christian book on a vital subject. In some respects it is perhaps on an even higher level than anything else he has written. It would be impertinent in us to speak of the scholarship shown everywhere. Dr. Smith is as accurate as he is brilliant. There are many evidences not only of his scholarship, but of the wide range his reading has covered. The book is written throughout with marked distinction, and in a high and generous spirit. It is anything but a mere *resume*. It is full of originality and suggestiveness, and is alive and challenging from end to end. It is as powerful and ardent as anything Dr. Smith has written, and it is also spiritual and subtle. Best of all, it is profoundly and unreservedly Christian, rich in calming truth, and in earnest and simple faith. . . . One of the best contributions to Christian literature that has been published for many years, a book full of truth, tenderness, reverence, and wisdom."

London: HODDER & STOUGHTON, 27, Paternoster Row, E.C.

A NEW VOLUME OF POEMS BY W. B. YEATS.

NOW READY.
Price 3/6 net.
THE SHADOWY WATERS.
A New Volume of Poems
BY
W. B. YEATS.

London: HODDER & STOUGHTON, 27, Paternoster Row, E.C.

Third and Cheaper Edition. 1s. 6d.
HANDBOOK for LITERARY AND DEBATING SOCIETIES.
By LAURENCE M. GIBSON, M.A.

"It is marked by good sense and thoroughness throughout, and will be really useful, not only to members of the societies which it contemplates, but to teachers and others who wish to 'get up' subjects, especially as full references are given to books and periodicals in which the subjects are dealt with."
—LITERATURE.

London: HODDER & STOUGHTON, 27, Paternoster Row, E.C.

WORLD TRAVEL
ORGANISED BY
HENRY S. LUNN, M.D., F.R.G.S., W. HOLDSWORTH LUNN, and CONNOP F. S. PEROWNE.

Mediterranean Cruises on the Magnificent Ocean Yacht, "Argonaut."

Tonnage 3,254, h.-p. 4,000. ELECTRIC LIGHT. FIRST-CLASS CUISINE.

Starting from MARSEILLES to

(1) THE ISLES OF GREECE. April 3rd. An 18 Days' Cruise for 20 Guineas and upwards.
(*Return Ticket London to Marseilles* via *Dover and Calais included.*)
THIS CRUISE IS FULL.

(2) THE RIVIERA, SICILY, ALGIERS, GIBRALTAR, TANGIER, and LISBON to LONDON. April 24th. A 21 Days' Cruise for 20 Guineas and upwards.
(*The Railway Ticket London to Marseilles is not included.*)

£10 10s. & £13 13s. TOURS TO ROME.
Extensions to
NAPLES, FLORENCE, VENICE, THE ITALIAN LAKES, and the RIVIERA.

Tickets supplied to All Parts to Passengers travelling independently, and Passages Booked by all the principal Steamship Companies.

Full Particulars from the Secretary, 5, ENDSLEIGH GARDENS, EUSTON, LONDON, N.W.

BOOKS WANTED.

[*Lists of Books Wanted have occasionally to be omitted, owing to the senders' names and addresses not being attached.*]

EDWARD BAKER, 14 and 16, JOHN BRIGHT STREET, BIRMINGHAM.

Dowell's Taxation, 1888, 4 vols., 25s. offered.
Shirley's Deer Parks, 1867, 25s. offered.
Hissey's Drive Through England, 1885, 25s. offered.
Stevenson's New Arabian Nights, 2 vols., 1st edition, 1882, 30s. offered.
Assurance Magazine, vol. I., 10s. offered.

THOMAS CARVER, 8, HIGH TOWN, HEREFORD.

A. B. Houghton, by Housman.
Colbourn's United Service Journal, any after 1870.
Army and Navy Gazette, vols. or years, complete.
Broad Arrow, vols. or years, complete.
Jones' History of Parish of Aberystwyth, Mon.
Jones' Apparitions of West Monmouthshire.
Young's History of the Vale of Neath.

W. H. SMITH, LIBRARIAN, DEWSBURY.

Hansard's Debates (1837-1900).

C. A. STREICHER, 4, CHURCH STREET, YORK.

Bingley's Tales of Shipwrecks.
Cobbett's Rural Rides, and others.
Boscobel Tracts, 17th and 18th century editions, and works relating to escape of Charles II.
Speight's Nidderdale and the Garden of the Nidd.
The Lambs of Little Court.

J. W. THOMPSON, 45, PASTURE STREET, GRIMSBY.

Badminton Library, pub. at 10s. 6d. each, Shooting, Mountaineering, etc., any.
Meredith's Novels, blue cloth, and popular novels by other authors, for lending, any.
Mrs. Brown at the Play.
Ainsworth's Beau Nash, 3 vols.
Buckle's History of Civilisation.
Books relating to Grimsby, Lincoln, or Louth.
Tennyson's Poems, Moxon, 1833.
Boyd Dawkins' Cave Hunting.
Darwin's Descent of Man, 2 vols.
Thackeray's Irish Sketch Book, 2 vols.

WRIGHT AND JONES, 2, ORMOND ROW, CHELSEA.

Voltaire: Romances. Walpole Press.
Dowson (Ernest): Decorations.
Dowson (Ernest): Verses.
Rosamund Gray: A Tale, 1798.
Badminton Library: Fishing, L.P.
Trials for Adultery, 7 vols., or odd.
Berry (W.): Pedigrees of Essex.
The Spirit Lamp Magazine, set or odd.
Conciones ad Populum, 1795.
Chronicles of Fashion, 2 vols., 1845.

BOOKS FOR SALE.

EDWARD BAKER, 14 and 16, JOHN BRIGHT STREET, BIRMINGHAM.

Kate Greenaway Illustrations: Queen of the Pirate Isle, 2s. 6d.
Kate Greenaway Illustrations: A Day in a Child's Life, new copy, 2s. 6d., pub. 6s.
Oscar Wilde: House of Pomegranates, new copy, 10s. 6d., pub. 21s.
The Books of William Morris, described by Buxton Forman, 12s. 6d.

ALEXANDER CAMERON, 19, MONTPELIER, EDINBURGH.

Holmes' Life of Queen Victoria, uniform with Skelton's Mary, and Creighton's Elizabeth, with beautiful plates, new, perfect, best edition, out of print, 63s. net, for 42s.
Illustrated London News, Diamond Jubilee Record Number, 4s. 6d.
Kipling's Barrack-room Ballads, 1st edition, new, perfect condition, 8s. 6d.
Crockett's Sweetheart Travellers, 1st edition, 6s., for 2s. 6d.
Crockett's Stickit Minister, 1st illustrated edition, 6s., for 2s. 6d.

THOMAS CARVER, 8, HIGH TOWN, HEREFORD.

Gardiner's Oliver Cromwell, large paper, Japanese vellum, £8 8s.
Sir Thos. Lawrence, by Lord Ronald Gower, only 600 printed, £8 8s.
A Stevenson Medley, 1899, only 250 for sale, £3 3s.
Prince Charles Edward, by Andrew Lang, 4to, £3.
Shakespeare, Vale Press, 36 vols. (8 published), at 25s. per vol. per set.
Fulham, Old and New, by C. J. Firet, 2 vols., 4to, fully illustrated, £3 3s.

EDWARD PECK, FEATHERSTONE, NEAR PONTEFRACT.

Six Copies BOOKMAN Christmas Number.
Spurgeon's Autobiography. 4 vols.
Young's Analytical Concordance. Illustrated edition. Half calf. All perfectly new. What offers?

J. W. THOMPSON, 45, PASTURE STREET, GRIMSBY.

Lincolnshire in 1836, displayed in a series of nearly 100 engravings on steel and wood, with accompanying descriptions, etc., original cloth, excellent copy, 7s. 6d.
Fern Leaves, with illustrations by Birket Foster, 1854, 2s. 3d.
Wild Sports in Ireland, by John Bickerdyke, with illustrations, 4s.
Kenny Meadows, Heads of the People, 2 vols., original edition, pictorial cloth, numerous plates, 15s.
History of the Reformation in Scotland, by John Knox, with a memoir, historical introduction, etc., original cloth, with portraits, 15s., for 2s. 9d.

GEORGE WRIGHT, 15, ABERDEEN ROAD, HIGHBURY, LONDON, N.

Gospels of St. Matthew, Mark, Luke, and John, Bidas' illustrations, 132 plates, 4 vols., 42s., pub. 63s., as new.
Selections from the Poetry of Robert Herrick, with drawings by Edward Abbey, 30s., pub. 42s., as new.
Lord Beaconsfield's Novels, Hughenden edition, 11 vols., 30s., pub. 42s., as new.
Latin-English Lexicon, by E. A. Andrews, LL.D., 12s., pub. 18s.
Greek-English Lexicon, by Liddell and Scott, 25s., pub. 36s., as new.
English Essayists from Lord Bacon to John Ruskin, by R. Cochrane, 3s.
Complete Works of Xenophon, translated into English by Ashley and others, 3s.
Dictionnaire de la Langue-Francais, by E. Littre, 4 vols. and supplement, 55s., pub. 100 francs, as new.
Dictionnaire Greec-Francais, by A. Alexandre, 8s., pub. 15 francs.
Thesaurus Poeticus Lingue-Latin, by L. Quicherat, 4s. 6d., pub. 8½ francs.
Dictionnaire Universel D'Historie et de Geographie, by Bouillet, 12s., pub. 21 francs.

SALES OF BOOKS DURING THE MONTH.

New books, in order of demand, as sold between January 15th and February 15th, 1901:—

LONDON, E.C.

Smith (George Adam): Yale Lectures. 6s. (Hodder.)
Amended Prayer Books, in all forms.
Lives of the Queen. (Various.)
Randolph's Example of the Passion. 2s. net. (Longmans.)
Englishwoman's Love Letters. 5s. net. (Murray.)
Highways and Byways in East Anglia. 6s. (Macmillan.)

LONDON, W.C.

An Englishwoman's Love Letters. 5s. net. (Murray.)
Hewlett's Richard Yea and Nay. 6s. (Macmillan.)
Corelli's Master Christian. 6s. (Methuen.)
Fraser's Golden Bough. 3 vols. 36s. net. (Macmillan.)
Morley's Cromwell. 10s. net. (Macmillan.)
Holmes' Queen Victoria. £3 3s. net. And other lives of the Queen.

BIRMINGHAM.

An Englishwoman's Love Letters. 5s. net. (Murray.)
Stephen Phillips' Herod. 4s. 6d. net. (John Lane.)
Conan Doyle's Great Boer War. 7s. 6d. (Smith, Elder.)
Crawford's Rulers of the South. 2 vols. 21s. net. (Macmillan.)
Marchmont's In the Name of a Woman. 6s. (Longmans.)
Zangwill's Mantle of Elijah. 6s. (Heinemann.)

MANCHESTER.

Doyle's Great Boer War.
Mrs. H. Ward's Eleanor.
Lives of the Queen.
Collins' Shakespeare.
Nelson's Thackeray and Dickens.
Black's thin edition Waverley.
Bacheller's Eben Holden.
Newbigging's Lancashire Humour.
Geo. Adam Smith's Modern Criticism.
Huxley's Life.

LEEDS.

Hales: Campaign Pictures of the War. 6s. (Cassell and Co.)
Mrs. Oliphant: Queen Victoria. A Personal Sketch. 3s. 6d. (Cassell and Co.)
Frank T. Bullen: With Christ at Sea. 6s. (Hodder and Stoughton.)
Moberley: Atonement and Personality. 14s. (Murray.)
Benson, A. C.: Life of Edward White Benson. Cheap Edition. 8s. 6d. net. (Macmillan.)
Mr. Dooley's Philosophy. 3s. 6d. (Heinemann.)

BRIGHTON.

Corelli's Greatest Queen in the World. 6d. (Skeffington.)
Oliphant's Queen Victoria. 3s. 6d. (Cassell.)
Bullen's With Christ at Sea. 6s (Hodder and Stoughton.)
Story of John G. Paton. 2s. 6d. and 1s. 6d. (Hodder and Stoughton.)
Doyle's Great Boer War. 7s. 6d. (Smith, Elder.)
Anstey's Brass Bottle. 6s. (Smith, Elder.)

BURNLEY.

Queen Victoria: Her Life and Times. 2s. 6d. (Walter Scott.)
Maurice Hewlett: Richard Yea-and-Nay. 6s. (Macmillan.)
Rowntree and Sherwell: The Temperance Problem. 6s. (Hodder.)
Encyclopædia Britannica. 25 vols. Half morocco. *Times* Edition. Sold 3 copies during month.
Shakespeare's Works Illustrated. 4s. net. (Collins and Sons, Ltd.)
Early Portraits of Queen Victoria. 5s. net. (Kerslake and Co.)

CAMBRIDGE.

Englishwoman's Love Letters. 5s. net. (Murray.)
Drury: How We Got Our Prayer Book. 2s. (Nisbet.)
Byron's Letters and Journals. 6s. (Murray.)
Latham: Risen Master. 6s. (Bell.)
Zangwill: Mantle of Elijah. 6s. (Heinemann.)
Encyclopædia Biblica. Vol. II. (Black.)

SUNDERLAND.

Love Letters of an Englishwoman. 5s. net. (Murray.)
Kearton's British Birds. 5s. (Cassell.)
Mrs. Humphry Ward's Eleanor. 6s. (Smith, Elder and Co.)
Dutts' Highways, etc., of East Anglia. 6s. (Macmillan.)
Conan Doyle's Great Boer War. 7s. 6d. (Smith, Elder and Co.)
School Books.

GLASGOW.

James Moffatt, B.D.: The Historical New Testament. 16s. (T. and T. Clark.)
David Baron: The Ancient Scripture and the Modern Jew. 6s. (Hodder and Stoughton.) A work highly recommended.
Dr. George Adam Smith: Modern Criticism and the Preaching of the Old Testament. Eight Yale Lectures. 6s. (Hodder and Stoughton.)
Lord Rosebery: Napoleon, the Last Phase. 7s. 6d. (Humphreys.)
Dr. Edersheim: Life and Times of Jesus the Messiah. 2 vols. 12s. net. (Longmans and Co.)
An Englishwoman's Love Letters. 5s. (Murray.)

ABERDEEN.

Craik, Sir Henry: Century of Scottish History. 2 vols. 30s. net. (Blackwood.)
Encyclopædia Biblica. Vol. II. 20s. net. (A. and C. Black.)
Byron's Works, Letters, and Journals. Vol. V. 6s. (John Murray.)
Terry, C. S.: Last Jacobite Rising, 1745. 3s. and 4s. (D. Nutt.)
Borrow: Gypsies of Spain. New edition. 6s. (John Murray.)
Phillips, Stephen: Herod. 4s. 6d. net. (John Lane.)

DUBLIN.

An Englishwoman's Love Letters. 5s. net. (Murray.)
Oliphant's Queen Victoria. 3s. 6d. (Cassell.)
Conan Doyle: The Great Boer War. 7s. 6d. (Smith, Elder.)
Yeats: The Shadowy Waters. 3s. 6d. (Hodder and Stoughton.)
Rhys: Celtic Folklore. 2 vols. 21s. (Henry Frowde.)
Gannon: Review of Irish History. 6s. (Unwin.)